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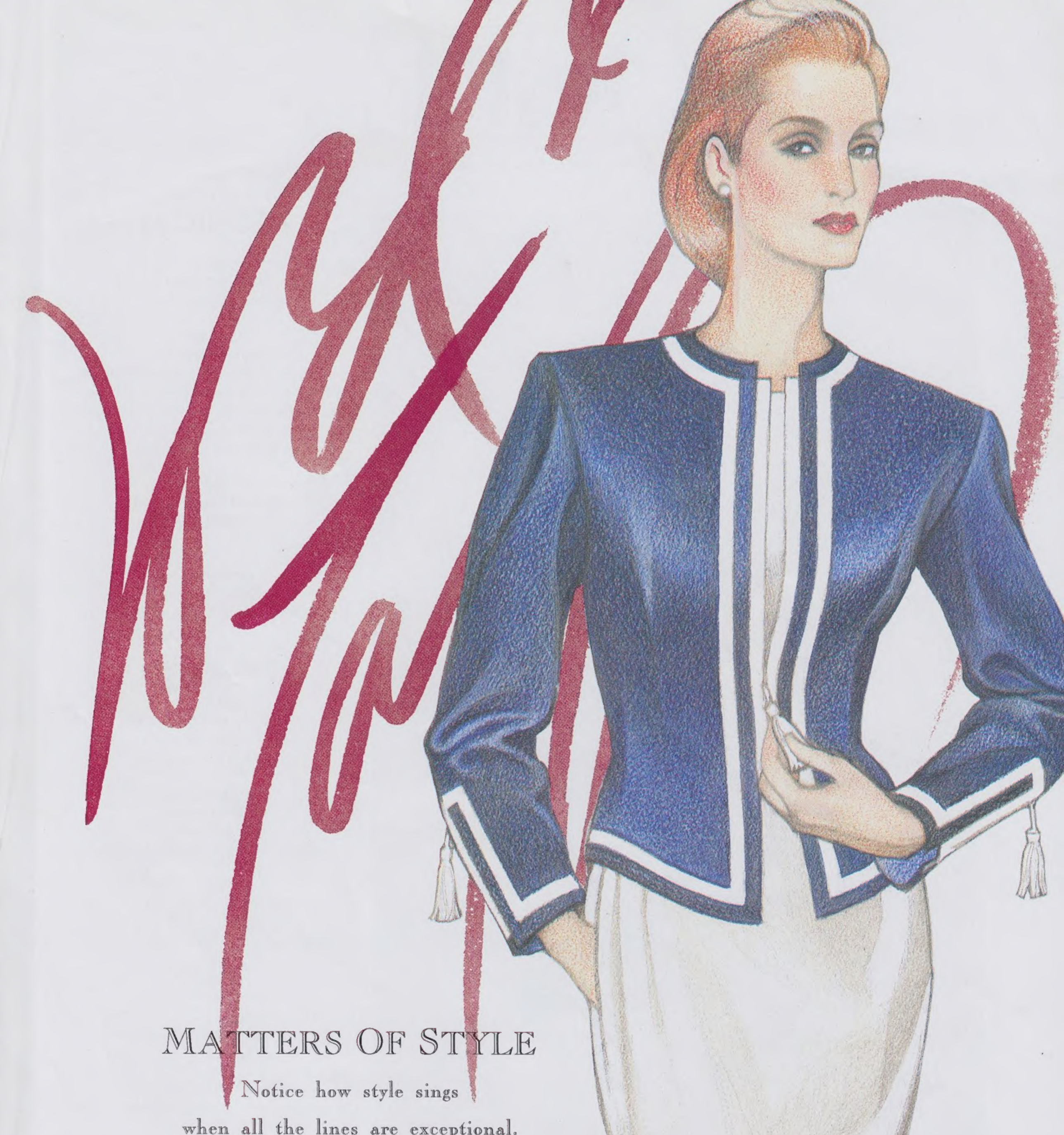

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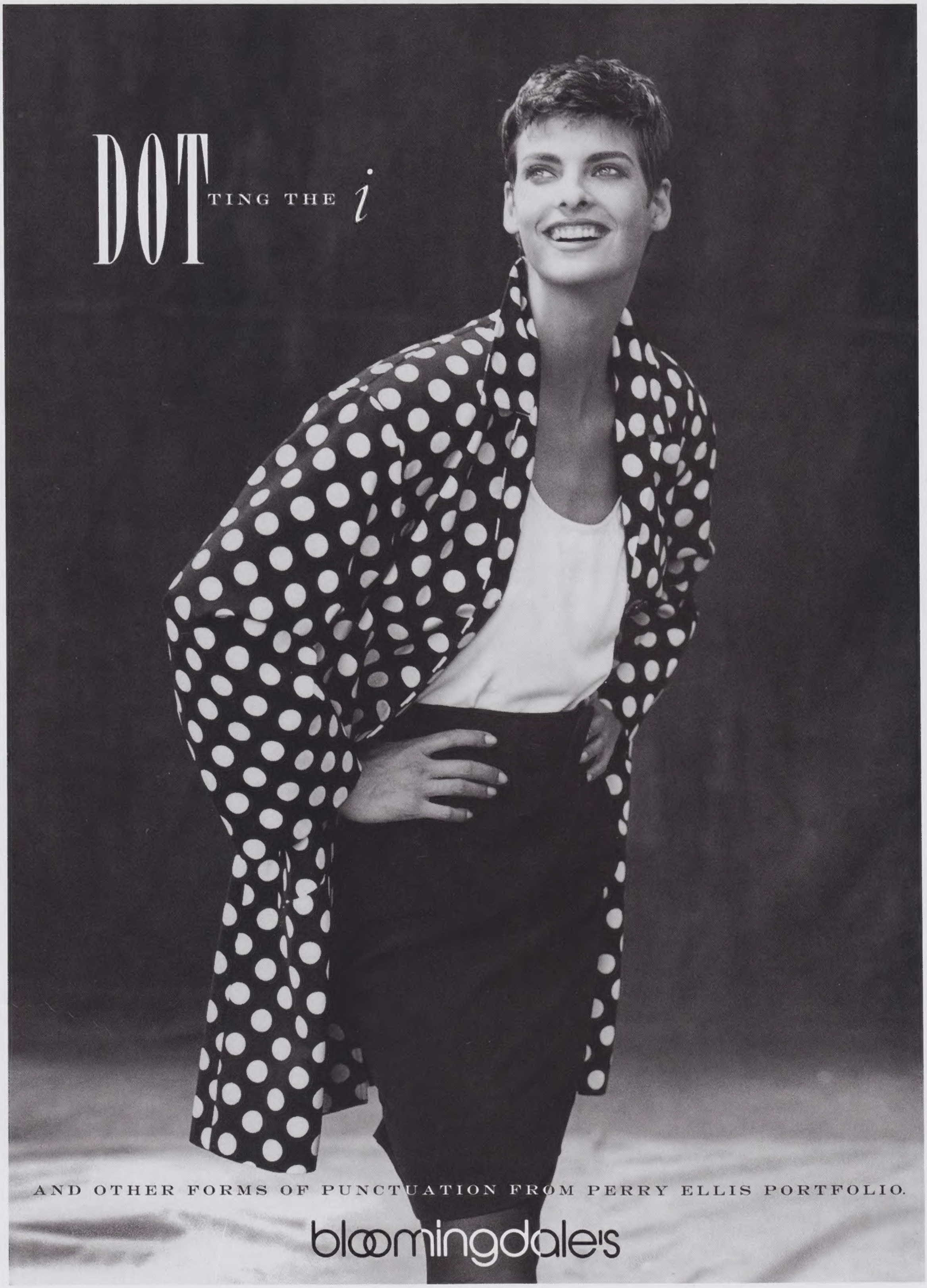

Black and white dotted coat, ivory tank of marocaine silk, and short faille skirt in black. Perry Ellis Portfolio, on Boulevard Four, New York.

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COVER LOOK The news is "nude"—a skin-baring dress and pinky-beige shades of makeup on Michaela Bercu. Dress by Marc Jacobs for Perry Ellis, about $500. Lasting Color Lipstick in Soft Coral, Finishing Powder in Natural Ivory. Both by Clarion. "Pearl" earrings and bracelets by the wristful, Isaac Manevitz for Ben-Amun. Hair, Sam McKnight for La Coupe; makeup, Laura Mercier. Fashion Editor: Carlyne Cerf de Dudzeele. Photographer: Patrick Demarchelier. Details, last pages.

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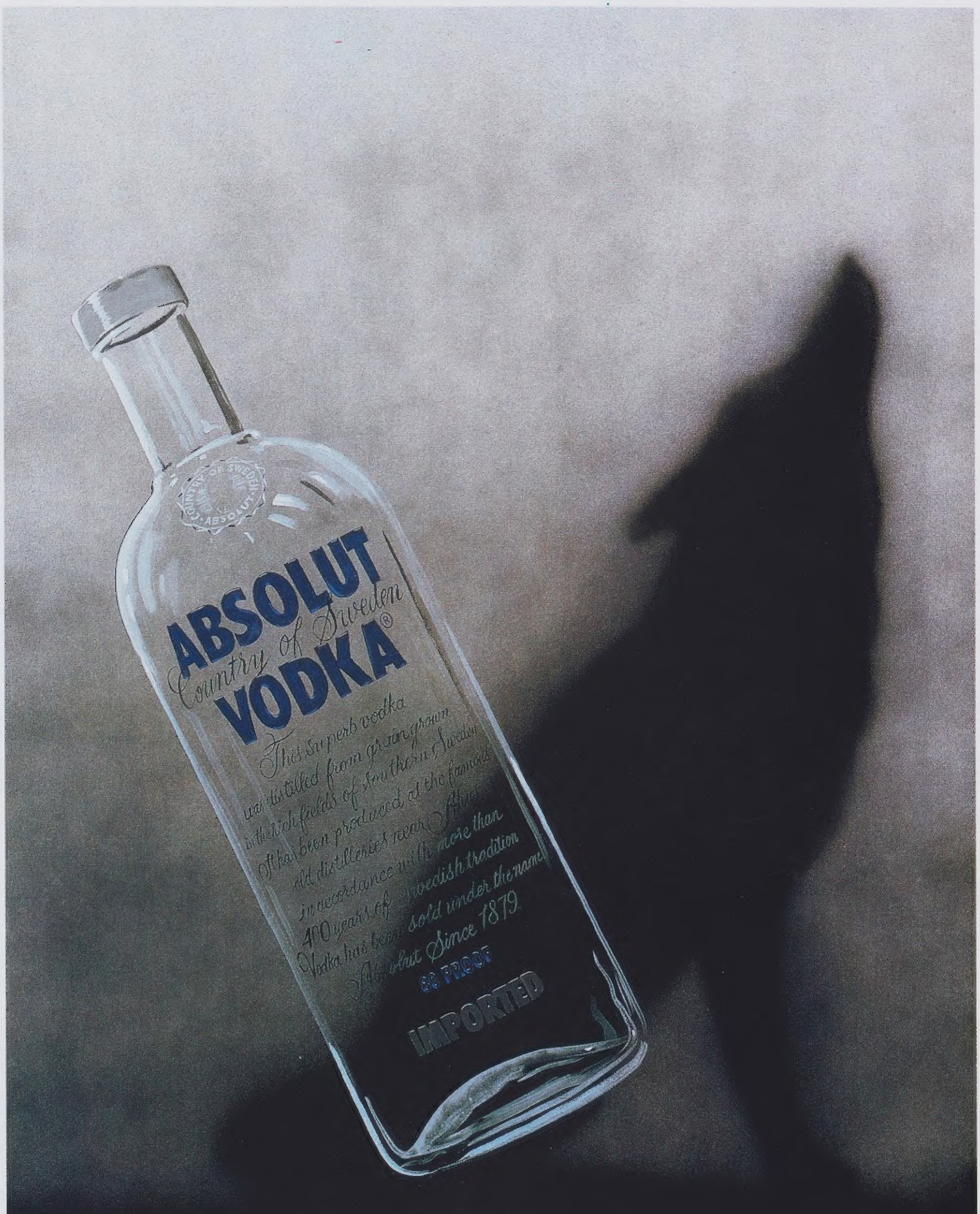

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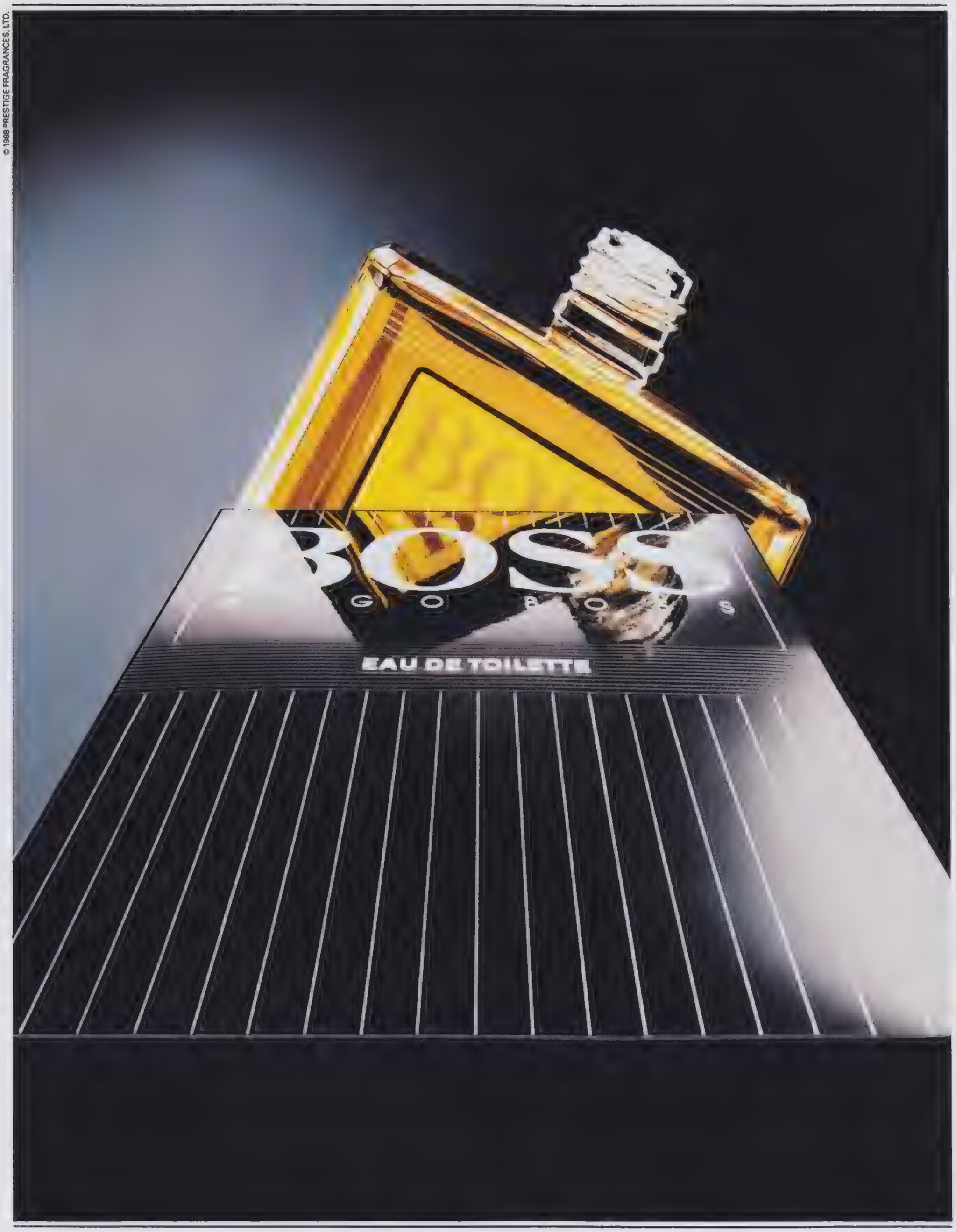

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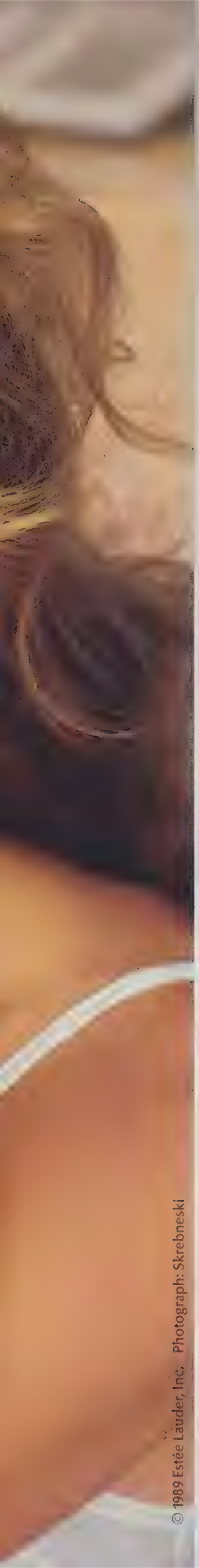

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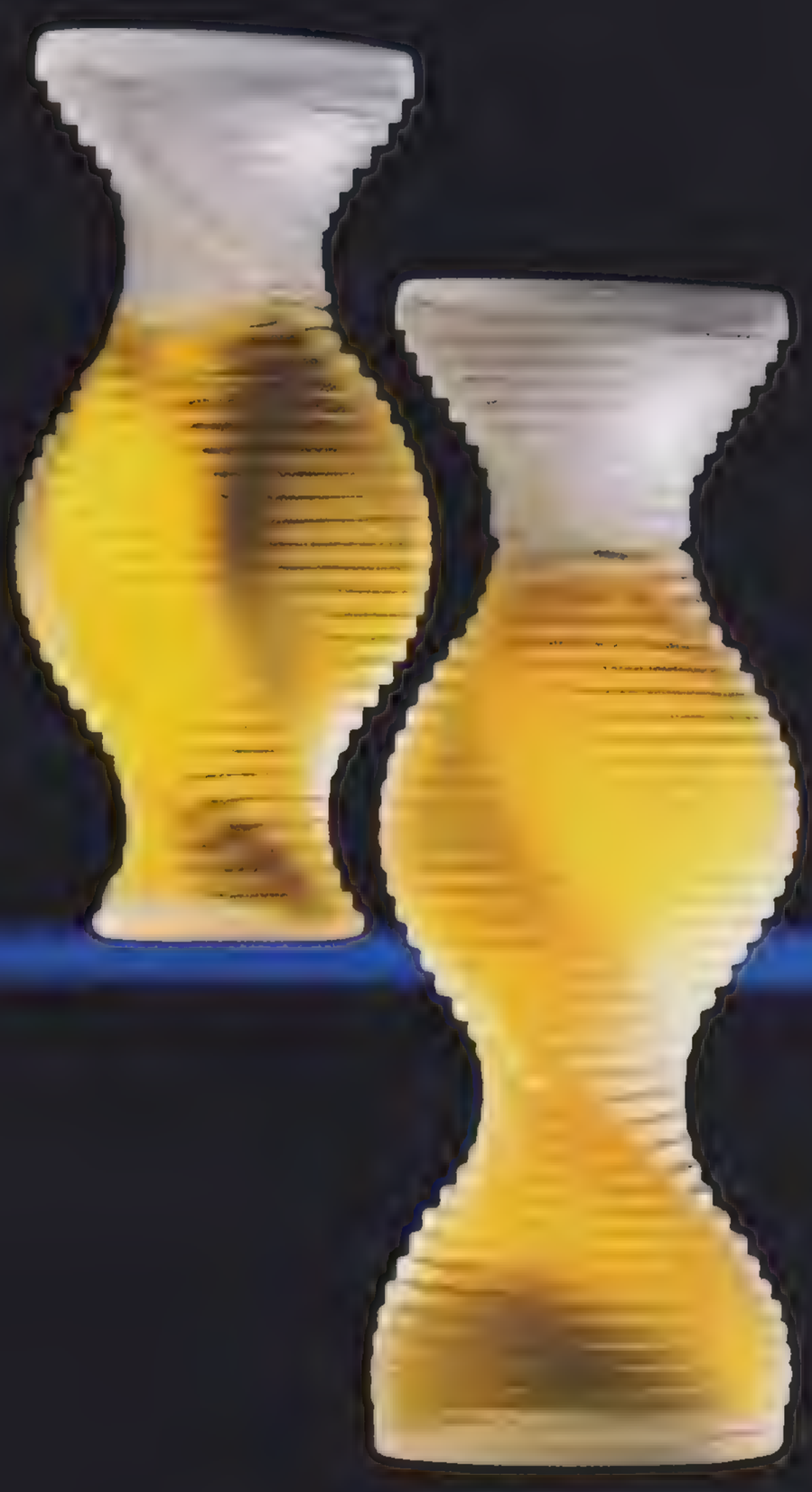

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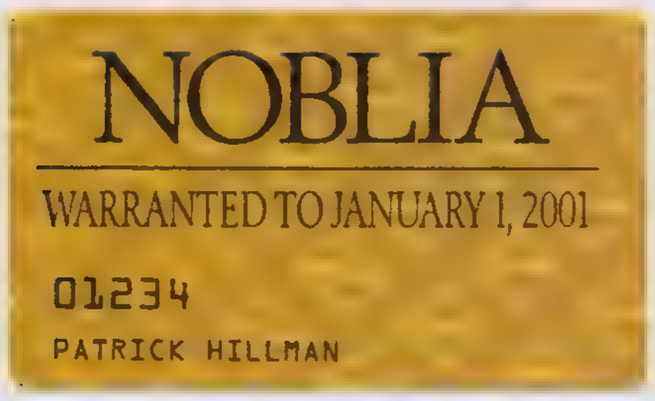
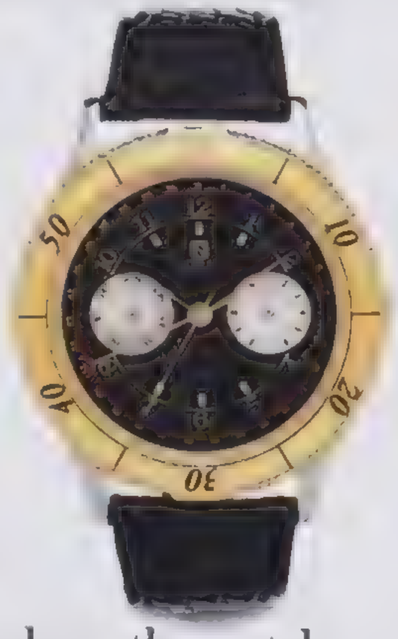


two hundred years. Four miniaturized motors move its eight gilded hands showing the hour (marked by the signs of the Zodiac), minute, seconds, 24-hour clock, year, month, day and date. In fact, this watch even allows you to check what night of the week your 50th anniversary falls on, 49 years in advance.

The back of a Noblia Spirit Sport timepiece also reflects the watchmaker's art. It has the same highly-polished finish as the front bezel – the result of a patented process, originated by NASA, which combines the durability of titanium with the warmth of gold.



But it's in the detailing of the Noblia Spirit Sport collection where the watchmaker's passion for quality reaches its height. There are dials of genuine mother-of-pearl. Every band is fashioned of genuine lizard. Even the narrowest straps are padded and stitched for comfort and good looks. (Bracelet versions are joined with a jewelry clasp engraved with the maker's mark, a sign of nothing but pride.) And one-way rotating bezels perfectly measure elapsed time.

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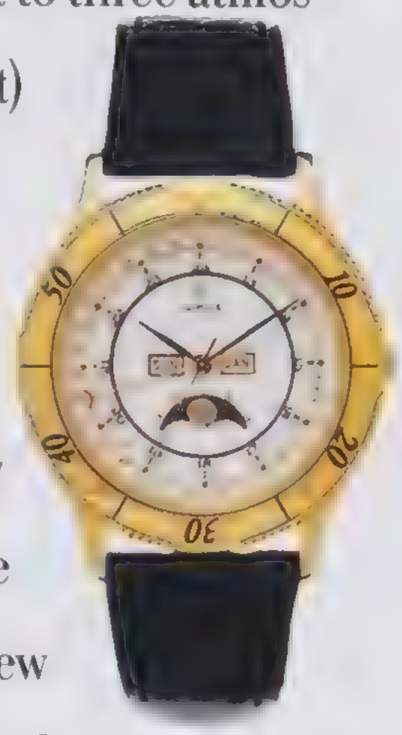

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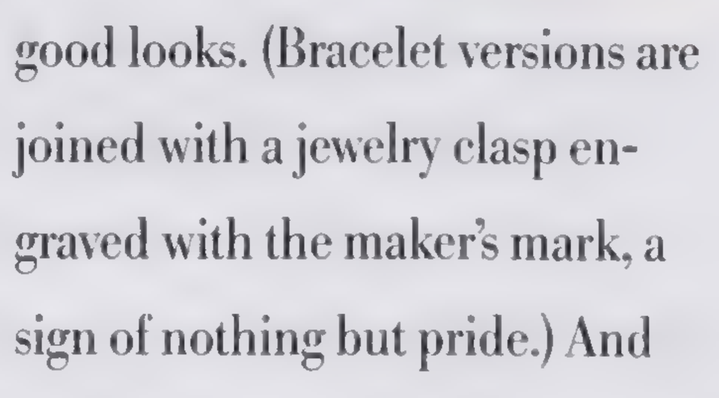

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VOGUE

Rosamond Bernier

With her essay on Canaletto in this issue, Rosamond Bernier renews an association with Vogue that began "goodness, far too many years ago," she says with a laugh. In the late 1940s, she moved to Paris to serve as the magazine's European features editor. "They invented the job for me, and I'm eternally grateful for that. I planned to stay for six months and ended up in Paris for twenty years." Among her scoops were the first stories on Matisse's Vence chapel and Picasso's Antibes paintings. "I did everything except fashion," she explains, and that included convincing such writers as Stephen Spender, Cyril Connolly, Dylan Thomas, and André Malraux to contribute. After leaving Vogue, she founded and coedited *L'Oeil*, a magazine devoted to the visual arts. But if, as she says, "until the 1970s my career was spent listening to others," since then she has made herself heard. Her twice yearly series of lectures at New York City's Metropolitan Museum of Art are an immediate sellout, and videotapes of her lectures are being presented on public television. Bernier sees "a huge difference in curiosity" about art since she first began reporting. "There's a great change in the kind of material you can present and the extent to which you can show it. Unlike before, Vogue now has regular features on art. My real passion is in conveying my love of art, and I'm delighted to have this opportunity once again at Vogue. It's nice to be back where I started."

CONTRIBUTORS ▶ 66

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VOGUE

Ellen Von Unwerth

"If I had the time, what I'd really like to do is travel around the world taking pictures," says Ellen Von Unwerth, who went to Seville to shoot this month's Style to Go. Von Unwerth was born in Frankfurt, but after living in Paris for fourteen years, she's "more than half French." Originally a model, she "picked up a camera one day and took some pictures of my model friends. Everybody liked them, and it went on from there." Von Unwerth's first love is film—she's made one short, featuring Roland Gift—and she's inspired by everything from Fellini to 1970s gangster movies. "I like a sense of story in my pictures, like you have in movies," she says. "And I prefer location work. I especially like the nightlife," she adds. "It's all fun, and sex, and rock and roll."

Alan Pell Crawford

Having worked as a journalist, political-speech writer, and private investigator, Alan Pell Crawford has gained access to many hidden worlds. His 1980 book, *Thunder on the Right*, gave an insider's account of the rise of the New Right; this month, he reports on the trends and ideas that are likely to shape American life during the next decade. "Basically, I agree with George Orwell that progress is something of a swindle," he says. "But considering the sheer momentum of change in our time, it's fun to keep one step ahead, to try to figure out what form the brave new world will take." Crawford is presently at work on his first novel. "It's a kind of prequel to *The Thin Man* series. And it's set entirely in the past."

Top: CHRISTIAN FOURTEAU; bottom: TOM WOLFF

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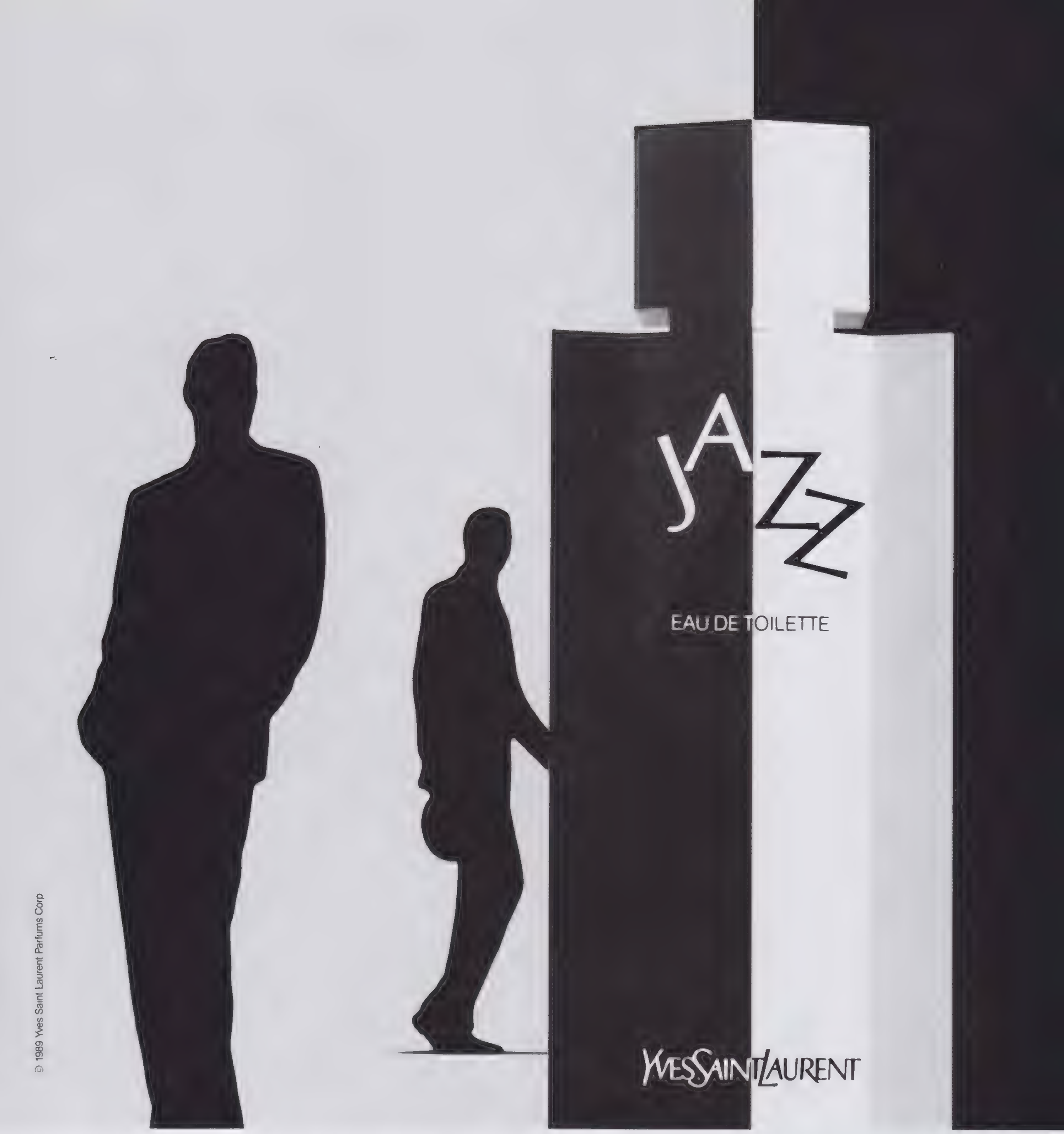

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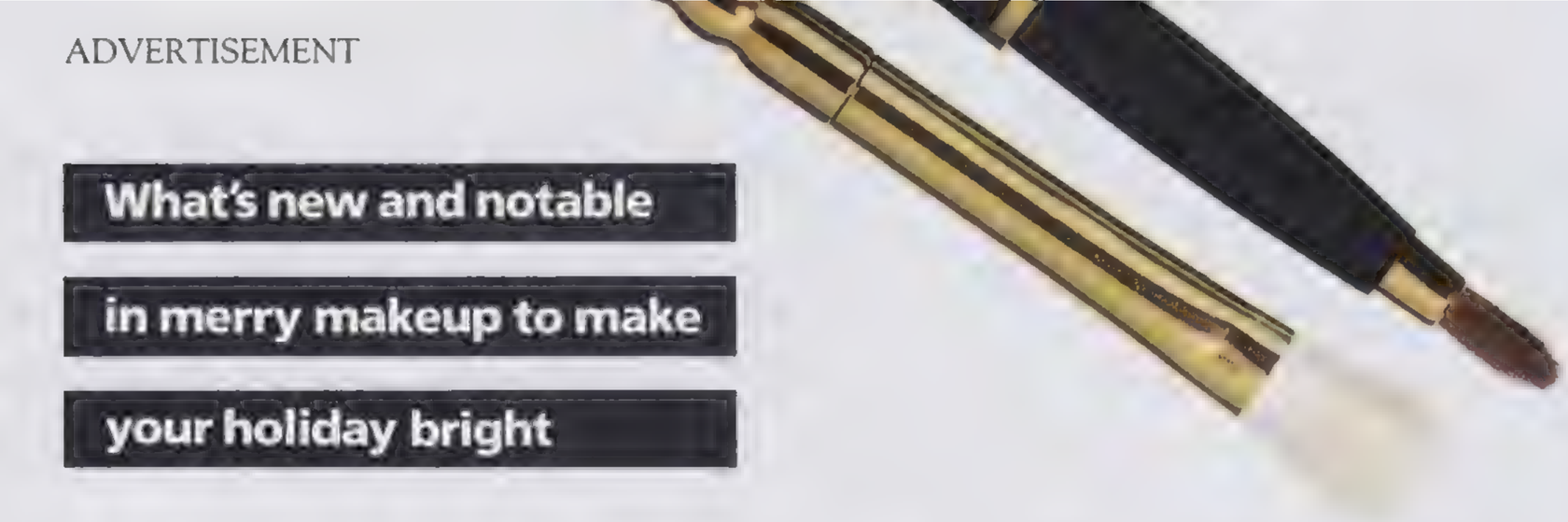

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The news in makeup now highlights a wonderland of options and possibilities. Yves Saint Laurent Beaute takes an extravagant stance on the subject with looks that come decked in drama. Because what works in this season of excitement is a sense of color as ornament.

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● For the eyes, a designer's touch—the Yves Saint Laurent signature "tear drop" drawn at the corner of the eye with an eye pencil and then colored in with eye shadow duo in tone-on-tone.

● For special effects with lash color—black or brown mascara on the lashes first and then Yves Saint Laurent drama with Marine Blue mascara applied only on the underside of the top lashes and on lash tips.

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FASHION CLIPS

By Page Hill Starzinger

Clothes are more packable than ever. ABOVE, wrinkleproof wool—by Isaac Mizrahi.

Travelproof clothes from top designers... Velvet breaks out into a new area—lingerie

Most great-looking clothes wrinkle at the mere sight of a suitcase, but a few designers actually take into consideration the travelability of their creations. Norma Kamali, for one, uses a polyester jersey for her short, flippy evening dresses because it can be "treated mean and still hold up; it doesn't wrinkle, hardly tears, and is lightweight." Isaac Mizrahi finds that wool crepe is equally wrinkleproof and uses it for floor-length dresses as well as short-skirted daytime suits....The dressy image of velvet is falling by the wayside as designers pair velvet jackets with faded blue jeans. And velvet is straying further from its origins—appearing now as lingerie. Huit produces underwire bras and bikinis in forest green stretch velour; Hanro's black velour bodysuits have cutout paisley patterns....If you want the luxury of a fur without the expense of a coat—try a scarf, or what might be called a mink "swirl." Cut in a spiral, it wraps firmly around the neck and warms better than an oblong scarf. Find the swirl at Karl Lagerfeld Furs for Revillon, a similar circle-cut scarf at Adrienne Landau.

What's happened to the white suit?... The latest flat: the orange moccasin

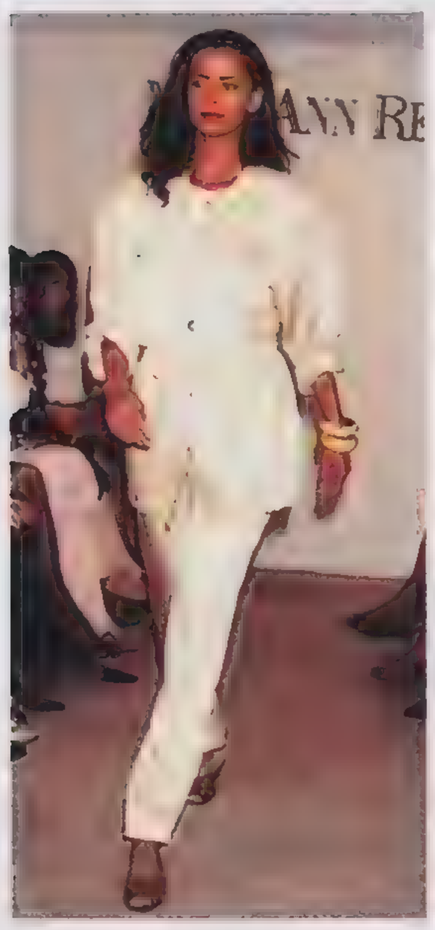
If there's one reliable summer look, it's the white suit—and designers are reinterpreting it as never before. While some versions are embellished, the best take a minimalist tack. Case in point: Jennifer George's long zip-front jacket, short skirt in denim....Shoes have been as flat as wafers lately, so it's no surprise that moccasins are making a comeback. The best: in pumpkin suede with a clean shape. Prada's fold up into a nylon drawstring pouch; Sergio Rossi's are basket-

A new way to wear navy-and-white stripes: for evening... Geoffrey Beene's first shop...The refined T-shirt

Navy-and-white stripes are typical fare for cotton T-shirts, swimsuits; the news is that these casual stripes are suddenly being adopted for evening. Isaac Mizrahi gives a lesson when he pairs striped cotton polo shirts with white sequined hot pants. Gottex slips short-sleeved navy-and-white striped bathing suit tops over long chiffon evening skirts.... Dubbing it a "jewel case" of his best work, Geoffrey Beene opens his first store at 783 Fifth Avenue this month. While shoppers can certainly order pieces from the collection shown on the runway, many designs will be reworked in new fabrics, new colors. There will also be one-of-a-kind and custom-made clothes....The refined replacement for the white Hanes T-shirt: Perry Ellis's mock turtleneck with narrow, elbow-length sleeves. Made of cotton crepe jersey, it slips as easily as a T-shirt under a blazer at the office.

The best white suits: minimal. Here, by Michael Kors.

Great resort cover-up: the anorak...Shine: bathing suits that catch onto the trend...Sneakers take on a new look



Hot-weather versions of parkas stormed down runways. Mary Ann Restivo's, LEFT, in silk.

To everybody's surprise, the parka craze continues—for resort. Many designers decided it is the perfect hot-weather cover-up, as long as the shape is loose and easygoing, the fabric lightweight. Find it at Michael Kors, Ronaldus Shamask, Jennifer George....For those who are overdosing on elaborate clothing, Norma Kamali's spare pieces (some of the simplest around) come in plain, undecorated blue or black denim. There are sleeveless jackets, halter vests, wide-legged cropped jeans....Fitting into the move toward fabrics with shine: maillots by Diva—made of a specially formulated fabric that's slightly shiny (but not high-gloss). In deep blues, and in shapes with underwire tops, these bathing suits stand out from the crowd....The newest sneaker: one in a canvas that resembles oxford cloth. Find it pin-striped in pink and white by Keds; solid blue by Calvin Klein Footwear....What will stores try next in order to seduce customers into buying? First it was videos of runway shows; now it's lending shoppers Polaroid cameras. The idea: to allow customers to take a picture of the outfit home to ponder before they decide to buy.

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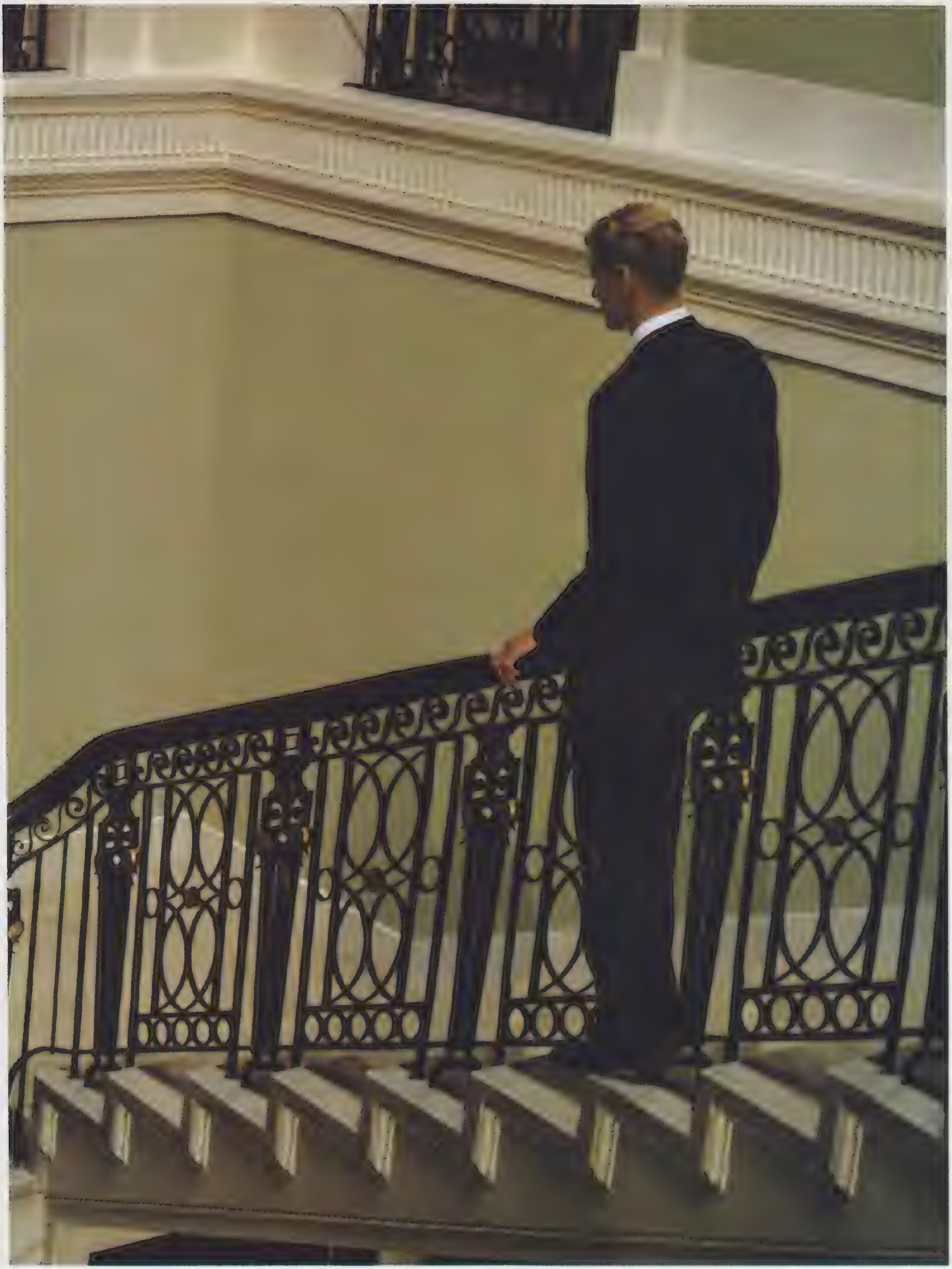

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"I have a surprise for you," he said.

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resort report

Clothes once designed for ladies bound for Fiji with Vuitton trunks now work year-round. LESLEY JANE NONKIN investigates

TIME WAS WHEN RESORT DRESSING WAS A THROWAWAY SEAson. Brave little suits in crisp linen were zipped into garment bags with ironclad sides (to keep the piles of other garment bags from crushing them in flight) and shipped off to Bora Bora where, at the first gust of 110 percent humidity, they wilted into dishrags with buttons. And "kicky" little knitted bandeau tops drooped to full sweater length the first day by the pool.

2

No longer. Designers have done a great deal of rethinking. New fabrics such as washed silk, suede, denim, and featherweight wools have moved resort—and therefore all dressing—closer to the 1990s concept of true seasonlessness. The "little linen dress that goes everywhere" has been supplanted by a handful of rollable, tieable bra tops and maillots with jackets that double as beach cover-ups; today's resort is modern dressing at its most inventive. And, though few designers actually hold resort shows, many have doubled the size of their collections, finding, like Bill Blass, that resort eliminates the need for a summer collection. "You can really be liberated by a resort collection," says Jennifer George. "It can be as fun as you want or as serious."

3

4

color Rich, hot, tropical shades of mango, persimmon, yellow, and red not only look more vibrant under the island sun but they serve a practical purpose: to attract a shopper's attention. "These clothes [which enter stores in November and December] are not only competing against other designers' clothes but also against elves, Santas, and Christmas trees," observes Louis Dell'Olio. "They have to catch a woman emotionally." Isaac Mizrahi says they must be "real gems." "The functionality is a given," he explains. "The priority is sex appeal." And hot color does not mean they are beach-bound. A tangerine T-shirt is a perfect midwinter pickup under a navy suit; a nasturtium coat can be a topper for an unusually balmy November day. ▶ 102

1. Louis Dell'Olio's washed silks for Anne Klein & Co. 2. Linen pants, cotton string knit at Jennifer George. 3. Oscar de la Renta takes color into evening. 4. Mary Ann Restivo makes it city-right in satin-backed crepe. 5. The three easiest pieces: at Isaac Mizrahi. 6. Ladylike and in linen at Bill Blass. Details, last pages.

1–4,6 PIERRE SCHERMAN

"Resort clothes should have just delicious, amazing color—whether you're staying in New York or going away to the sun," says Isaac Mizrahi

PATRICK DEMARCHELIER; hair, Sam McKnight; makeup, Laura Mercier.

Photography: Tomcani

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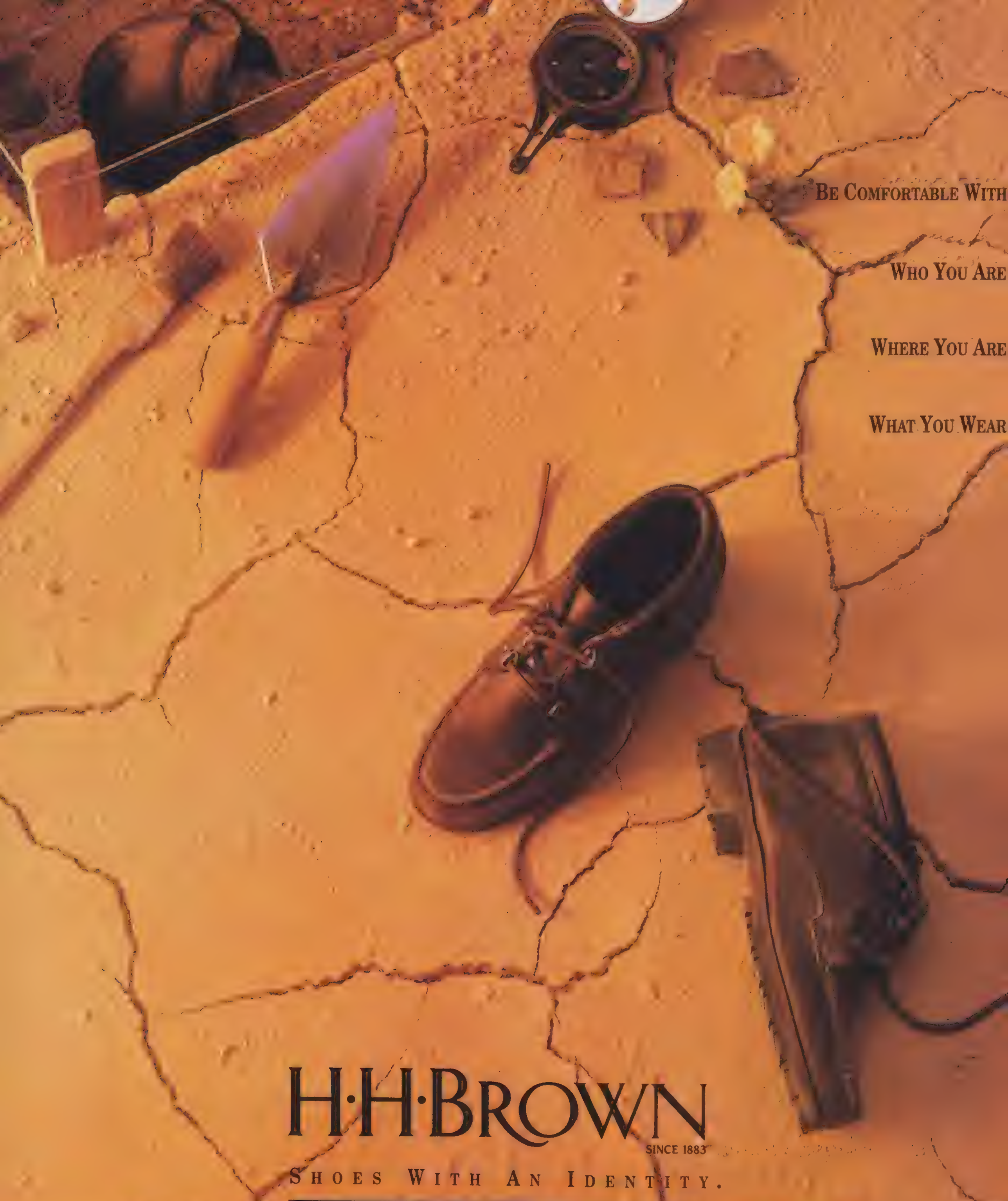

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VIEW: resort report

When is a suit not strictly a suit? When it's created for resort. The pieces have extra versatility. 1. Chanel's suit with blue trim. 2. Silk quilting from Michael Kors. 3. Oscar de la Renta's linen and chiffon mix.

4. Geoffrey Beene's flyaway tunic and skirt. 5. A suit piped for contrast at Carmelo Pomodoro. 6. Calvin Klein's suit in neutral. Details, last pages.

PIERRE SCHERMAN

suits "A suit for resort does not mean a power suit," says Michael Kors. "It means something that can disassemble and get thrown over jeans, over swimsuits." Equally important—that the fabric should have something extra: a sueded finish, a silkiness. Like Kors, many designers know that women who shop for resort clothes (whether to take away or wear now) expect them to have longevity. Kors's jacket, for example, goes out to dinner over silk pants, to the theater over a jumpsuit, or stays home over a short skirt or pajama bottoms. "It's a misnomer to call these clothes 'resort,' " he says.

Geoffrey Beene has almost stricken the word *suit* from his resort vocabulary. "A resort suit used to be something sleeveless with a jacket that you wore on the plane," he says. "When you got there, you took the jacket off. Now when I think of resort, I say always resort to something else." ▶110

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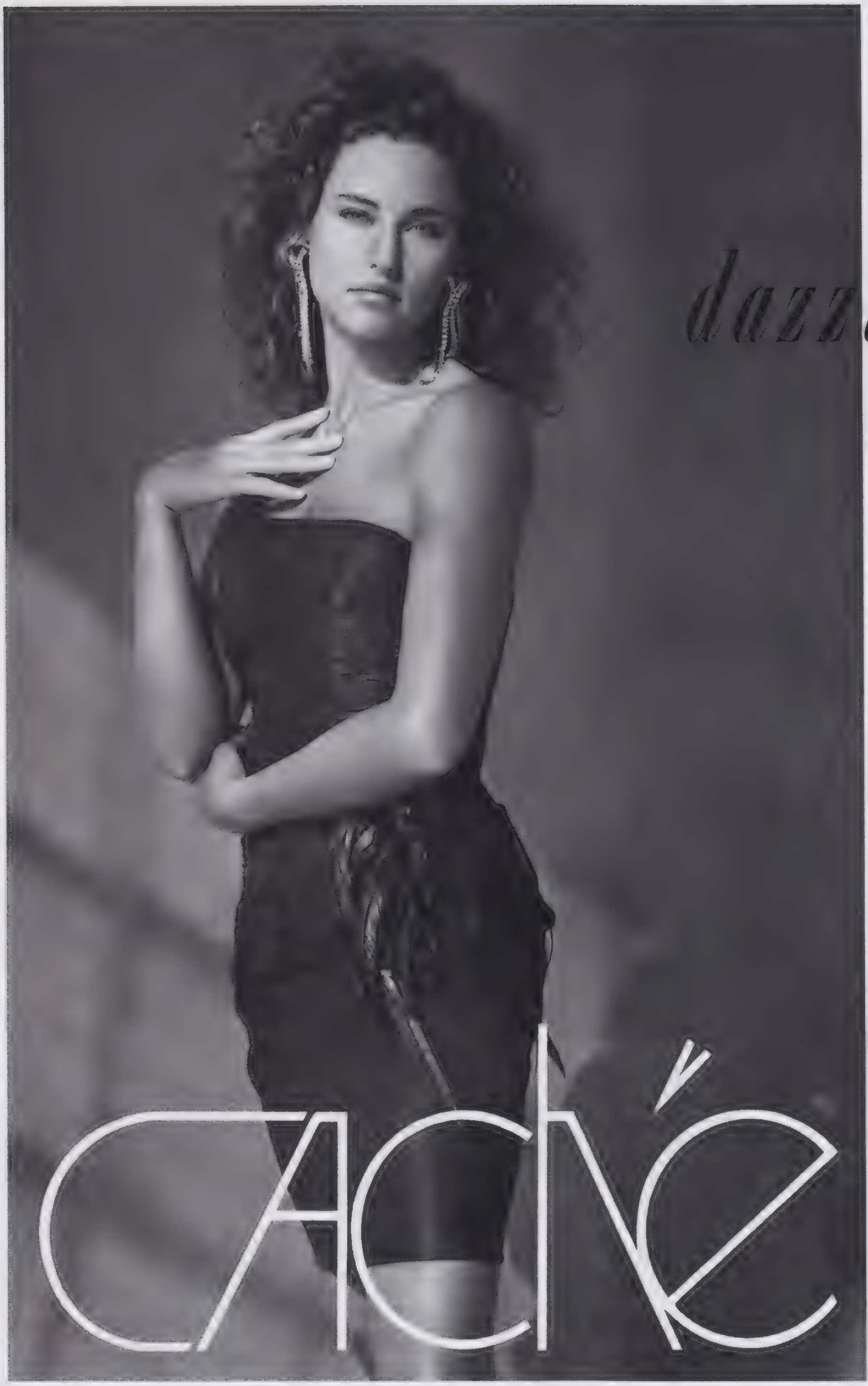

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VIEW: resort report

As simple as black and white: 4. Dots and ruffles from Valentino Night. 5. Jennifer George's bandanna-dressing. 6. Head-to-toe white from Carolyne Roehm. Details, last pages.

Though resort is generally a time for experimentation, the most classic colors and basic shapes play a part. Almost every designer includes black and white clothes in his or her collection. Often hitting the stores in January, they pave the way for spring. 1. DKNY's bodysuit, shorts, parka. 2. Checks at Moschino's Cheap and Chic Collection. 3. Carolyne Roehm's dots and stripes.

black and white Neither designers, stores, nor shoppers can live without this color combination. Anything turned out in such basic hues is automatically a classic, bound to reappear in a wardrobe year after year. The only difference for resort: the fabrics have extra versatility. Washed silks, suedes, and light wools that run right into spring can even be worn in winter. This year designers also play with pattern—dots against stripes, checks against checks. And Carmelo Pomodoro has noticed a warming trend: "My first collection was for resort and it was very ingenue," he says. "Now it's all-out sexy." ▶ 118

PIERRE SCHERMAN

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Beautiful, young-looking skin. All women want it. But few are certain of the best way to achieve it.

Complexion-conscious American women have been through the rigid, time-consuming rituals that involve as many as ten creams and tonics to be used in a precise succession. They've tried the super-basic, three-step treatment lines, and puzzled over products so science-oriented that a degree in biochemistry seemed required to fully understand the benefits of a moisturizer! Now, enfin!, Yves Saint Laurent's Soins de Beauté has arrived, defining the future of skincare as the luxury of simplicity.

For nearly five years, the most elegant women in France have enjoyed the ease, efficacy, and sumptuousness of this exclusive range of skin treatments. Now their secret is out. Soins de Beauté is skin care that makes sense for today's women who simply don't have time for complicated regimens, who expect results yet appreciate beautiful formulations.

Simplicity

Soins de Beauté consists quite simply of nine products divided into three product groups: the Basics, the Indispensables, and the Intensive Treatments. And, predicated on the idea that women today are very much attuned to their own skin's needs, Soins de Beauté keeps things flexible. For example, the range offers a choice between two equally effective but different textured cleansing methods. Depending purely on a woman's preference, she'll use the mild formula **Gentle Cleanser** followed by the alcohol-free **Soft Tonique**, or **Foaming Cleanser** applied with the **Soft Brush**, for an agreeable sensation of freshness and purity.

This anti-regimen attitude extends to the Soins de Beauté moisturizers, too. A woman with dryer skin will appreciate the richness of **Creme Majeure Enriched Moisturizing Creme**, while others will prefer the fluency of **Fluid Noble Balancing Fluid**. How's that for simplicity: Five basic, quick-response products that clean, clarify and retexturize skin, preparing it for the complementary treatments to be applied afterwards.

Science

It would be impossible to ignore the strides science has made in understanding the biology of skin and the process of its aging. All of the Soins de Beauté treatments are built on scientifically-proven, effective components. Take, for example, Hydroreflectan.

This ingredient, exclusive to Yves Saint Laurent, is present in high concentration in the Soins de Beauté Indispensibles—**Fluide Noble** and **Creme Majeure**: both treatments are state-of-the-art skin retexturizers, uniquely positioned to help the complexion battle contemporary environmental assaults.

Luxury

There is an essential elegance about Soins de Beauté treatments that adds appeal to their daily use. It's immediately evident in the stylish packaging, and carries through to the sensuality of the treatment formulations themselves.

And it isn't surprising that Yves Saint Laurent whose couture designs are unrivalled in fashion, offers the ultimate luxury of custom-care treatments. Soins de Beauté Intensive Treatments—**Serum Vitalisant**, **Principe Actif**, and **Masque Double Effet**—are special-use products geared to the extremely active, varied life of today's time-pressured women.

Custom care

Fatigue, stress, climatic changes, exposure to sun, wind, pollution—these are inescapable factors of contemporary existence. And they're murder on skin. But Intensive Treatments are designed to fight these negative influences, with maximum efficacy and efficiency. For example, a business trip that whisks a woman through several time zones, from a cool, damp climate to a hot, dry one, is sure to leave skin dull and tired-looking. **Serum Vitalisant** to the rescue!

Laboratory tests show conclusively that **Serum Vitalisant** has an immediate moisturizing effect which lasts six hours. Plus, if a woman chooses to consider it a daily treatment, the overall aspect of the skin's surface shows marked improvement after 15 days use. Instant revitalization and increased radiance—is there a woman alive who can't take advantage of those benefits from time to time?

Once or twice a year, a woman's self-appreciation requires a boost: a spa week, a diet, a new haircut. Well, the same applies to the complexion. And now it can be accommodated, with the two-part **Principe Actif** system. When skin is showing signs of fatigue and premature aging, this 21-day intensive treatment can provide the re-energizing, line-minimizing lift required.

Each evening, after cleansing, one pours the contents of a **Principe Actif** capsule—its concentrated ingredients include biological extracts, oil of evening primrose, wheat germ oil—into her palm. Then a small amount of the accompanying cream—which includes Stimuderm for exceptional moisturizing and firming—is added. The two are mixed together with the spatula provided, and the resulting mixture is immediately spread lightly over face and neck. Et voila! Revitalized skin tone, renewed radiance—and one doesn't have to be a master chef to follow the recipe.

The sheer luxury of being fitted for a made-to-order Yves Saint Laurent gown of rich satin with sparkling embroideries: That's the pampered feeling a woman gets when she uses **Masque Double Effet**, a two-phase, multi-vitamin treatment specifically formulated to revive tired-looking skin and counteract the dehydrating effects of environmental exposure.

Ten drops of the Phase I natural-oils formula massaged over the face and neck elicit a stimulating warmth. Then, the moisturizing, firming gel of Phase 2 is applied, and left on. In ten short minutes, skin looks more alive, feels fresh, and lines are smoothed away.

Taken as a whole, Soins de Beauté is a skincare line that treats women intelligently, combining simplicity and sumptuousness—and achieving maximum results. What's more, Soins de Beauté, in the tradition of everything Yves Saint Laurent does, is elegantly and completely in sync with the way sophisticated women conduct their lives. It is, ultimately, skin care a woman can live with.

SAKS FIFTH AVENUE

Dress by Caroline Roehm. Jewelry from Fred Leighton

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VIEW: resort report

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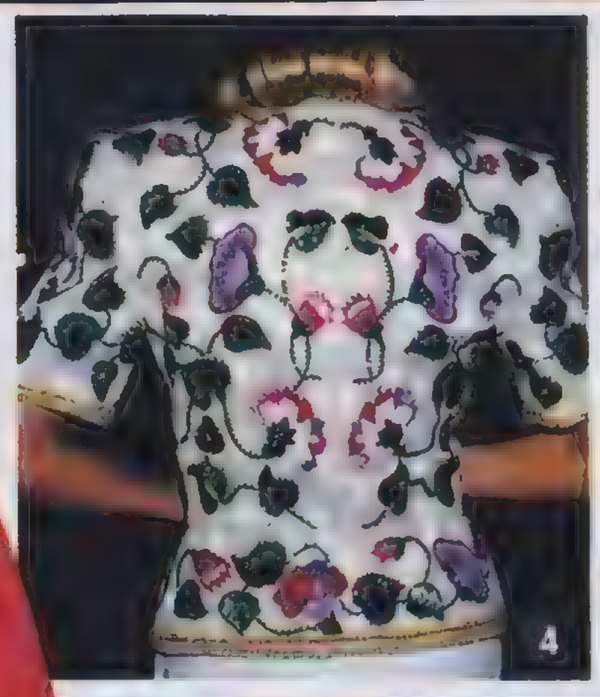

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6

Test runs: 1. Carmelo Pomodoro's matte sequins. 2. Nearly naked at Isaac Mizrahi. 3. Quilting at Geoffrey Beene. 4. Printed and embroidered at Valentino Night. Geoffrey Beene's multimedia sundress (5), bugle beads (6). Details, last pages.

special effects "I used to think of resort as a blue linen dress with a polka-dot or striped jacket," says Geoffrey Beene. "But not anymore. Those are now available at any price. Dresses with impact, with embroidered boleros, silk roses, are what women, much to my surprise, like best." And *impact* seems to be a key word this season. Though resort has always been a time for experimentation (Beene says he deliberately throws "straws in the wind" to test ideas for spring/summer), these collections brought forth an avalanche of creative ideas that range from one-of-a-kind jackets with printing and embroidery to wrinkleproof dresses made of scrunchable crepe and fine wire. ▶ 126

PIERRE SCHERMAN

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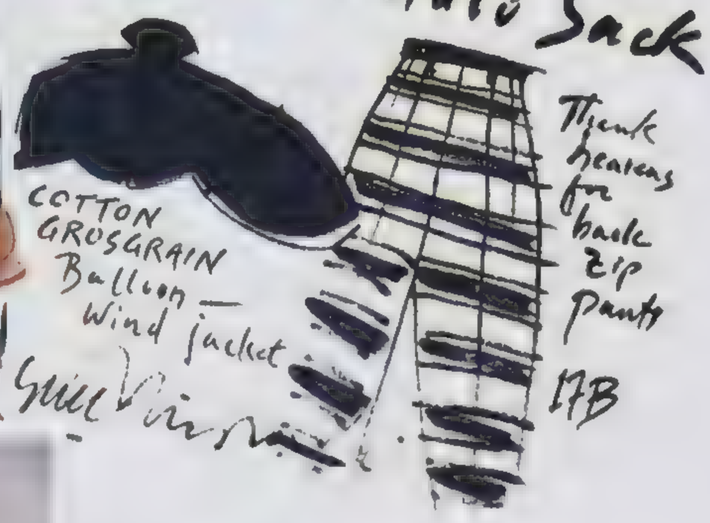
THE T-SHIRT begins under a shorts suit (1) and moves under a long jumper (2). With longer sleeves, it slips under a jumpsuit, jacket (3). Little extras (4): striped pants; a velour top; another light jacket.



THE SWIM PANTY (or maillot) is the most versatile piece in the collection. Here it moves under a coat (5), under a skirt (6). Details, last pages.

PIERRE SCHERMAN; illustrations, ISAAC MIZRAHI.

In **Isaac Mizrahi's perfect packable wardrobe,** every piece has nine lives

ISAAC MIZRAHI DESIGNS A RESORT COLLECTION THE way most women wish they could pack for a resort—by adding, denying, removing. He throws in a cape, such a wonderful cape, like a gigantic handkerchief for the shoulders. And he looks at it again and sighs. It doesn't really look like anything a woman would want to take away. No. It's in heavy satin, and not very packable. He tosses it out. The same fate befalls a wool jacket that is intended as a variation on a wool crepe blouse/jacket already in the collection. He decides to show that blouse/jacket twice instead. And the calf-length ►134

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Mon rouge

Palsha Picasso

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PHOTO : KEN BROWAR

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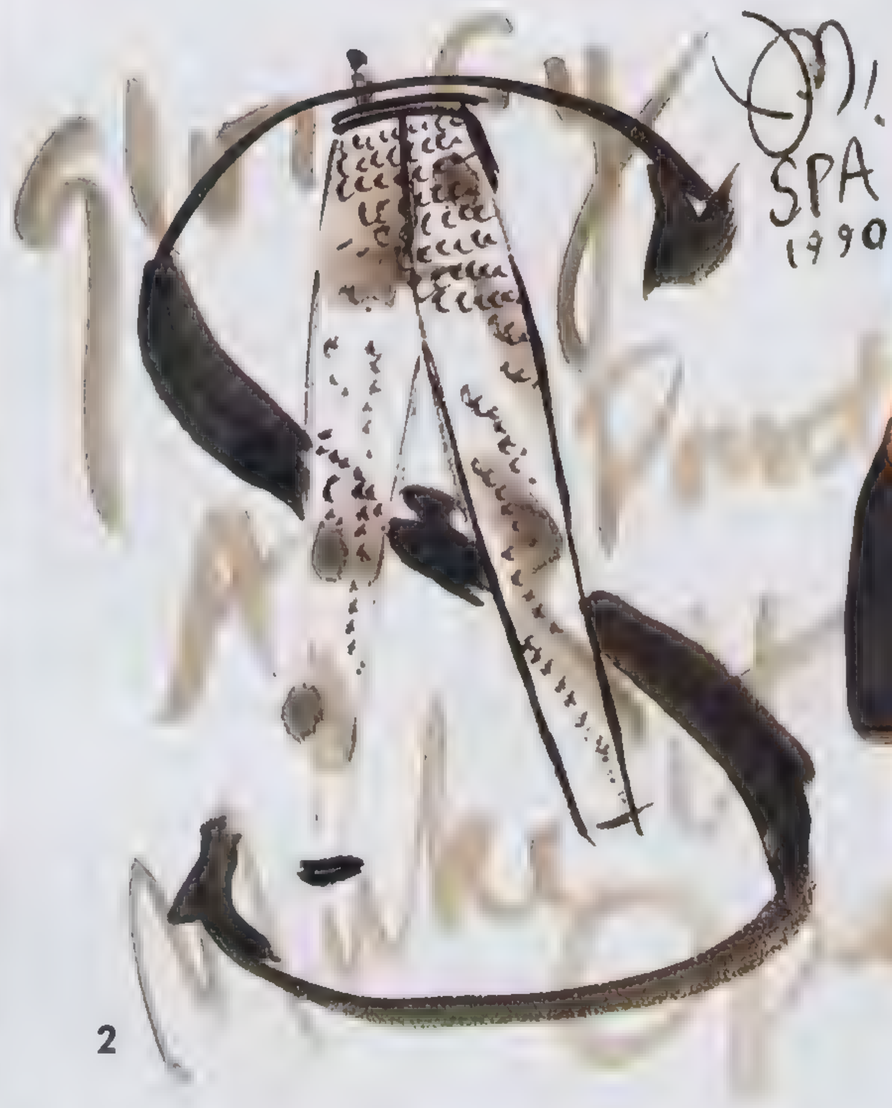
VIEW: resort report

THE SCUFF turned up first last spring, now for resort. Lightweight, packable, it works day and night (1).



2

1

SEQUINS turn the simplest skinny pants (2, 3) into a nighttime accessory. Mizrahi also showed sequins on shorts, on the barest dresses.

3

THE VELOUR TOP makes a perfect extra for cool nights (4). Details, last pages.

4

apron skirt? Well, during the fitting on Veronica, just days before the show, he drops to his knees with a pair of scissors in hand and just chops the hem off. ''Everything for spa must be short!''

Mizrahi's greatest strength, in fact, is his ability to edit, to pare down a collection to the core. And it is this particular genius that has won him rave reviews for this collection; all fifty-two pieces are like cats—they seem to have nine lives. A striped polo shirt that shows up under a daytime shorts suit slides under a floor-length dinner dress; it may even team up with sequined pants. Cotton briefs (Mizrahi calls them bathing panties) stay on all day—working poolside with bra tops, for lunch with crisp white shirts and coats, for the city with skirts wrapped on top. At night they disappear beneath evening dresses. ''Now a woman never has to go into another room to change,'' the designer says. ''She can get caught in the act of getting dressed. That's an important statement about the implied sensuality of these clothes.''—**L.J.N.**

VIEW ▶ 142

PIERRE SCHERMAN; illustrations, ISAAC MIZRAHI

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1

Meg Tilly prefers clothes that are "childproof." 1. Striped T-shirt by Norma Kamali. Roxanne Assoulin pendants, IWC gold watch. 2. Dancer style: a cotton and Lycra unitard and top. Both, Norma Kamali. Silver cuffs by Angela Cummings. 3. Tilly in the Showtime series *Nightmare Classics*. Details, last pages.

STEPHANIE MANSFIELD talks with

Meg Tilly about movies, motherhood, and casual style

WITH AN AWNING OF BROWN BANGS OVER EYES THE COLOR OF GODIVA caramels, actress Meg Tilly—at twenty-nine—exudes a winsome naïveté with a steely center (*Agnes of God*) and a blossoming sexuality (*Masquerade*). Now, after a brief interlude, she has three new films on the way—*Girl in a Swing, Valmont,* and *The Two Jakes,* Jack Nicholson's long-awaited sequel to *Chinatown*. Tilly banishes forever the heathery-voiced Chloe curled at the foot of a wicker chair in *The Big Chill*.

In *Valmont,* Milos Forman's film version of the novel *Les Liaisons Dangereuses,* Tilly plays Madame de Tourvel, the Michelle Pfeiffer role in *Dangerous Liaisons*. "It's a different part in that the char- ► 148

3

1-2 WALTER CHIN; hair, Mitch Barry; makeup, Sonia Kashuk; 3 LYNN HOUSTON © 1989 Showtime.

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Author Susan Sommers is an international fashion journalist and stylist and creative director for a prominent French cosmetic company. *French Chic* is hardbound, with 224 pages, 104 photos and 20 illustrations.

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VIEW:

meg tilly

Getting comfortable: Agnès B. Homme sweater, Donna Karan Hosiery. Elizabeth Gage Ltd. ring. Details, last pages.

acters are a lot younger . . . . It's a totally different movie,'' Tilly says. For director Nicholson, Tilly becomes Harvey Keitel's wife, Kitty, sporting vintage platform shoes, padded shoulders, nipped-in waists, and a certain drop-dead chic that has eluded the five-foot-seven actress in real life. ''I'm not that fashion-conscious,'' says Tilly, who usually favors more movable gear, leftovers from her days as a dancer. Kitty's perfect manicures and coordinated accessories gave Tilly an insight into the character, just as Sister Agnes's habit robbed her of her sexuality: ''A lot of times, when women are appearing to be so perfect, it's because they're a mess underneath.''

Perhaps the opposite could be said of Tilly. She favors thrift-shop finds culled from Vancouver over Manhattan designer clothes and says her younger sister Jennifer (*Let It Ride*) is the one with the fashion sense. Married in 1983 to film producer Tim Zinnemann, Meg—who grew up in rural British Columbia as one of six children and made her way to Manhattan at the age of eighteen to be a dancer—is a no-frills career woman who has always found strength in family. She had two children with Zinnemann, who is twenty years her senior. The couple separated last year, and Tilly is currently living in a house near a creek in British Columbia.

Of her marriage Tilly now says, ''I was trying to be a lot older than I was.'' Her twenties were a period of great change. She reclaimed part of her youth that had been lost to work and marriage to an older man who was already an experienced Hollywood producer. She is happier now, she says, acting her age.

As the mother of five-year-old Emily and three-year-old David, Tilly says she will take a hiatus from filming. ''Acting's not my whole life. My children definitely come first.'' Fashionwise, she has learned to childproof her wardrobe. ''You don't wear much white,'' she says, laughing. ''I paid more attention to the way I looked before my children were born. Afterward, it wasn't important to look exactly right.'' For a recent meeting with a director, daughter Emily went through Tilly's closet for the perfect ensemble: a long, beaded evening dress last worn to the Academy Awards. ''Mommy, wear this!'' ▼

WALTER CHIN; hair, Mitch Barry; makeup, Sonia Kashuk

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GIORGIO DI SANT'ANGELO: 1933–1989

Sant'Angelo at the showing of his triumphant 1988 fall collection

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GIORGIO DI SANT'ANGELO, WHO DIED IN AUGUST, WAS an innovator whose impact on his fellow designers was perhaps even greater than on the public. He first studied architecture, then became interested in ceramics and won a scholarship to study with Picasso. He worked very briefly at the Disney Studios before moving to New York City. He became a textile designer, and in 1967 began creating jewelry of plastic, cork, and knotted cords, which brought him to the attention of Vogue's Diana Vreeland. She helped launch his fashion career with a famous 1968 sitting involving ▶166

ARTHUR ELGORT

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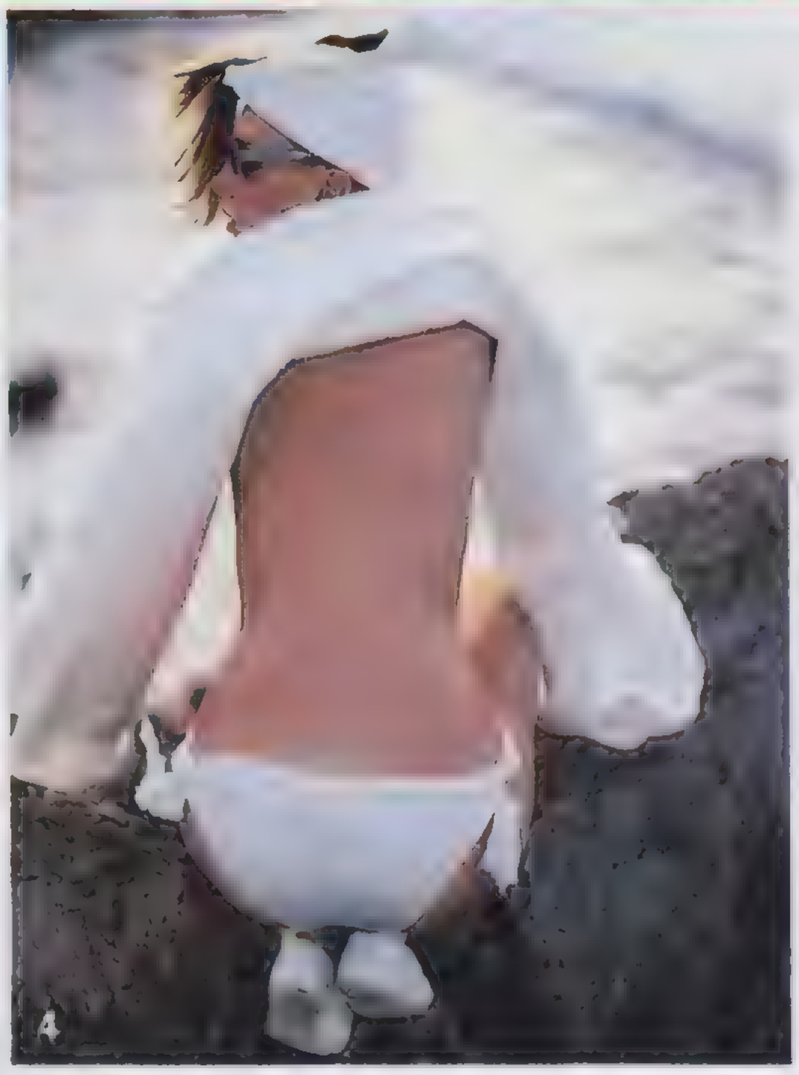
GIORGIO DI SANT'ANGELO: 1933–1989

Giorgio di Sant'Angelo in Vogue: 1. Veruschka in a chain bathing suit and, 2., his modern Gypsy, both 1968. 3. A fox cape photographed in Iceland, 1970. 4. A wrap-and-tie bathing suit, 1984. 5. A 1989 bodysuit. Details, last pages.



yards of fabrics, which Sant'Angelo draped and tied on Veruschka in his inimitable fashion.

Throughout his life, he continued this kind of extravagant experimentation. His career was a continual quest for new materials, new shapes, and new color combinations to highlight and heighten the beauty of a woman's body. He worked with Du Pont to create fabrics that incorporated stretch; he developed the idea of the bodysuit as a basis for modern fashion; and he evolved a way of dressing based on wrapping fabrics—innovations that have since been adapted by other designers. He brought such ethnic influences as Gypsy, Aztec, American Indian, and African into the mainstream, expanding forever fashion's vocabulary of pattern and color.

He was also a man of great wit and charm. Vogue fashion director Polly Allen Mellen, who worked with Sant'Angelo throughout his career and became a close friend, remembers "his great belly laugh. Being in his studio was almost like being in a laboratory. I would watch him closely, I would take extensive notes. But then when I was working with a photographer, with a long stretch of fabric lying on the floor that I had given up on, I would call him and ask meekly, 'Giorgio, can you help?' and he would come down. Instantly that useless piece of fabric would become the most wonderful dress, or a bathing suit. He had the most extraordinary dexterity with his hands. He loved women, their contours, the way they moved. People have termed Giorgio's clothes avant-garde, but to me they have always been very *now*, very much of the moment." ▼

1, 2 FRANCO RUBARTELLI; 3 JOHN COWAN; 4 ARTHUR ELGORT; 5 PENN

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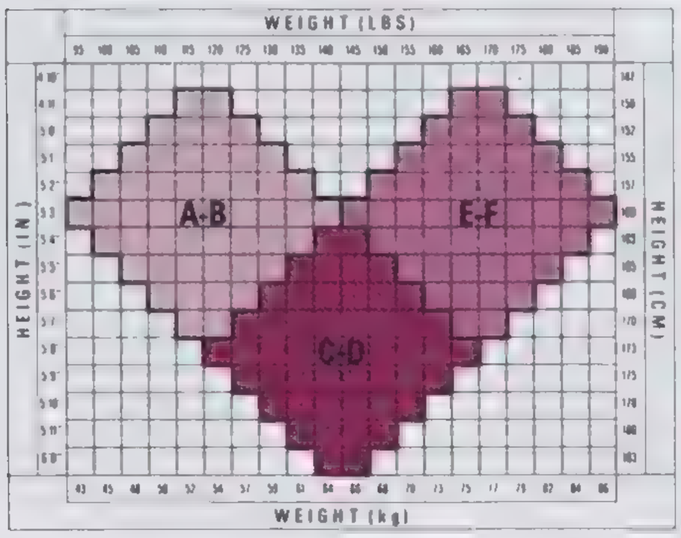

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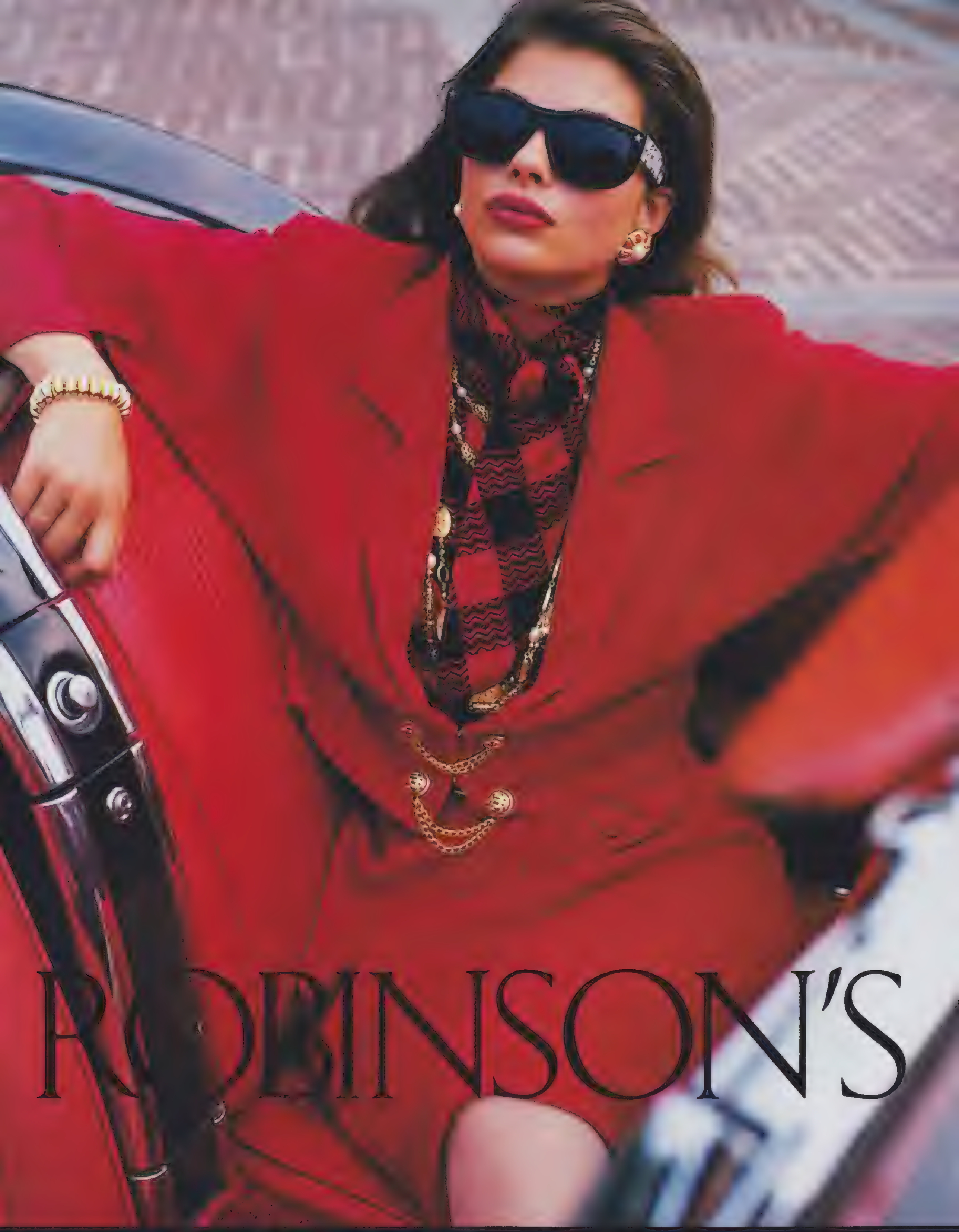

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Jan Pfeiffer

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ADRIENNE VITTADINI

ELEMENTS

Editor: Candy Pratts Price

1. The perfect play against a silk crepe dress: crystals. Drop earrings by Jay Feinberg, crystal-studded bag by Daniel Swarovski. Dress, Eva Chun. 2. Bare essentials: John Hardy's silver cuffs are worn over a Michael Kors shirt.

Piles of crystals, ropes of rhinestones and silver add a **shining contrast to basic black** turtlenecks and dresses already in a wardrobe

3. Quantity and quality: strands of beads wrapped as a choker by Charles Marchant. Concord's steel-faced watch, available at Tiffany & Co.; crystal and rhinestone–spattered belt by Daniel Swarovski. Sweater and matching leggings, Cashmere-Cashmere. 4. Crystals with quilting on a black suede bag by Daniel Swarovski. Black crystal drop earrings, Jay Feinberg. Sunglasses, Ray-Ban by Bausch & Lomb. Shalimar gloves. Details, last pages.

ELLEN FORBES BURNIE; hair and makeup, Sandra Bocas for the Benjamin Salon

ADRIENNE VITTADINI

PH.: PAULO ROCHA AD. DIR.: E.S. PARDELL

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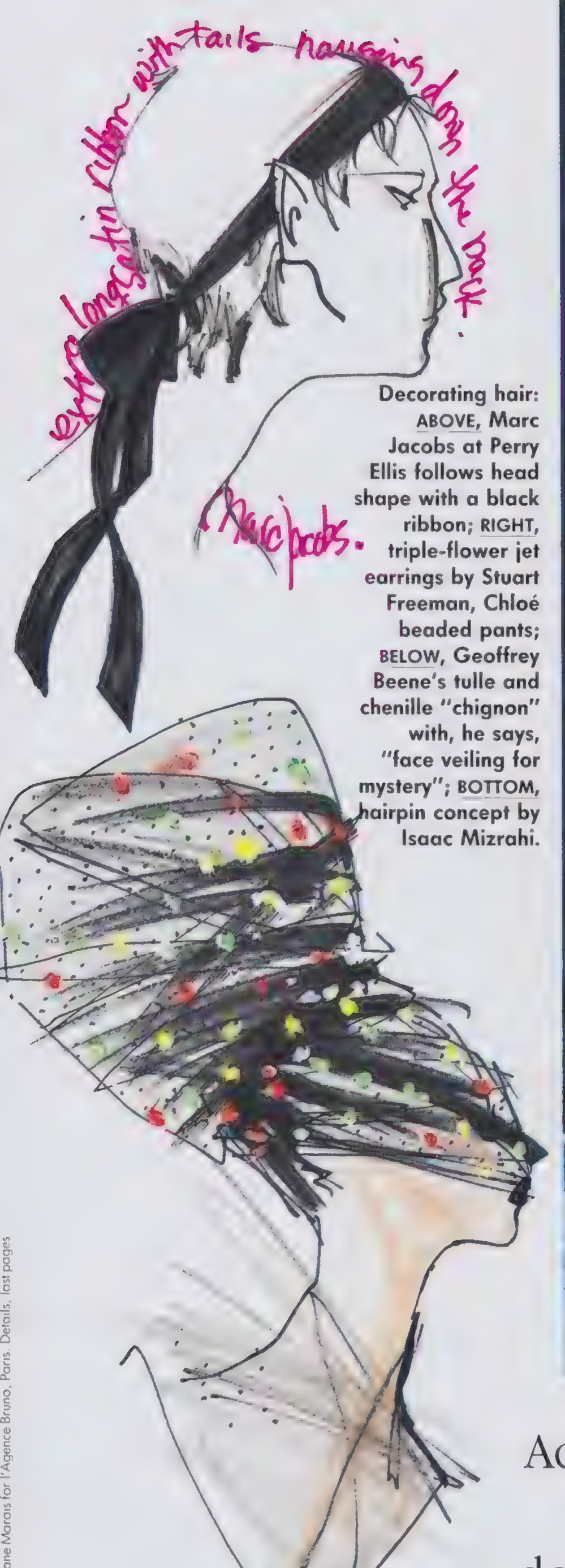
IMAGES

Editor: Shirley Lord



Decorating hair: ABOVE, Marc Jacobs at Perry Ellis follows head shape with a black ribbon; RIGHT, triple-flower jet earrings by Stuart Freeman, Chloé beaded pants; BELOW, Geoffrey Beene's tulle and chenille "chignon" with, he says, "face veiling for mystery"; BOTTOM, hairpin concept by Isaac Mizrahi.

PETER LINDBERGH. Hair, Julian D'Is, Paris. Details, last pages

Adding **evening glamour** to short, neat haircuts: fanciful decorations, dramatic earrings

DESIGNERS ARE DRESSING UP HAIR AGAIN. IT'S A REVIVAL OF A MOVEMENT FROM THE Thirties, when Coco Chanel and Elsa Schiaparelli began to create fantasy headdresses to accompany their fashions. "After nearly three decades of using the hair itself as an accessory, it's only natural women should want something more," says Kenneth, who became America's most famous hairdresser in the sixties. "Today, with such short, neat haircuts, whatever accessories are used—snoods, bands, barrettes—the first objective is to emphasize the shape of the head, without necessarily making it larger. Before you put anything on your head, the whole silhouette must be considered." Another trend for dressing up short and still shorter hair: big and still bigger earrings.—S. L.

IMAGES ▶ 196

IMAGES: fragrances

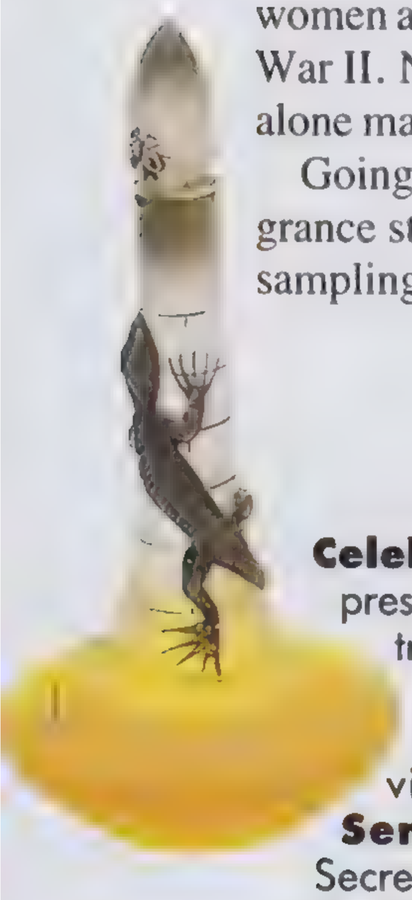
what's in a **name**

Perfume labels can often say as much as what's in the bottle. JODY SHIELDS reports

IMAGINE DABBING ON A LITTLE GUILLOTINE BEHIND each ear, or squirting on Atom Bomb—two fragrances women actually wore, just before and right after World War II. Never mind what they smelled like; the names alone make a statement about the period's psyche.

Going back a few decades—before there were fragrance strips in magazines and department store spray samplings—fragrance had a more sentimental image. Witness these weepers: Ashes of Roses (1912), Pearls of Hyacinths (1922), In the Garden of My Parish Priest (1895), and Queen of Lilies (1893).

It's a long way from the priest's garden to Giorgio of Beverly Hills, but each to her own. One decade's Evil (1936) is another decade's Poison (1986). Here, the sense and sensibility of fragrance names. ◆



1900s

Celebrity Scents: Empress Josephine, Cleopatra, Venus. **Signs of the Times:** Whither Thou Goest, L'Invitation à la Danse. **Sentimental:** Love's Secret, Premier Oui, Rêve d'Amour, Rose Précieuse.

1920s

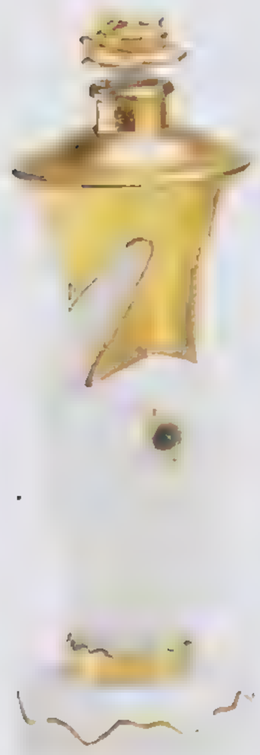
Celebrity Scents: Borgia, Peter Pan. **Signs of the Times:** Lucky-Love-Lure, My Sin, Soul Kiss, Flame-O-Youth, Lady Nicotine, Shalimar, Eau de Nile, Sheik Lure, Perfumes A, B, C, J, and N, Chanel No. 5, Après le Tennis, Mah Jongg, Biarritz. **Sentimental:** Cupid's Breath, Dear O' Dreams, Sweet Whiffs, Gigolo.

1930s

Celebrity Scents: Duchess of Windsor, Mae West, Miss Jezebel, Rolls-Royce, The New Yorker, Gone With the Wind. **Signs of the Times:** Strictly Dishonorable, Sinless Passion, Nothing Sacred, Quickies, Hold Your Man, Mischief, Dominate, Abandon, Scandal, Shocking, Guillotine, Satan, Voodoo. **Sentimental:** Orchids in the Moonlight, Two Hearts in Waltz Time.

PAUL LACHENAUER. Perfume bottles courtesy of Manhattan Art and Antiques Center, Gallery 47, NYC

1940s



Celebrity Scents: HRH. **Signs of the Times:** Alarme, Menace, Conflict, Reckless, Roughing It, Notorious, Libido, Blackout, Atom Bomb, Winged Victory, Brass Buttons, Bombshell, Disarming, Peace, Liberty Bell, T.N.T., Furlough, Courage, Invasion, On Leave, Call to Arms, Two-Time Mama, Wanton Miss, Minx, Man Alive, Gay Divorcée. **Sentimental:** Seduction, Suspicion, Lonely, Jealousy, Indecision, Envy, Oh, Please!, Pouting, Hi Mom, Tease, Coax Me, Spanking, Zombie, The Untamed.

Celebrity Scents: Roman Holiday, Thunderbird, Whisky, Hi-Fi, Mrs. Santa Claus Comes to Town. **Signs of the Times:** Teasie Weasie, Engaged, Entrapped, Love and Marriage, Love Bait, Foolish Moments, Shelter Me, Adam's Rib, Diamonds and Mink, Rock and Roll, Guided Missile. **Sentimental:** This and Heaven Too, Tiny Waist, Side Glance, Ga-Ga.

1950s

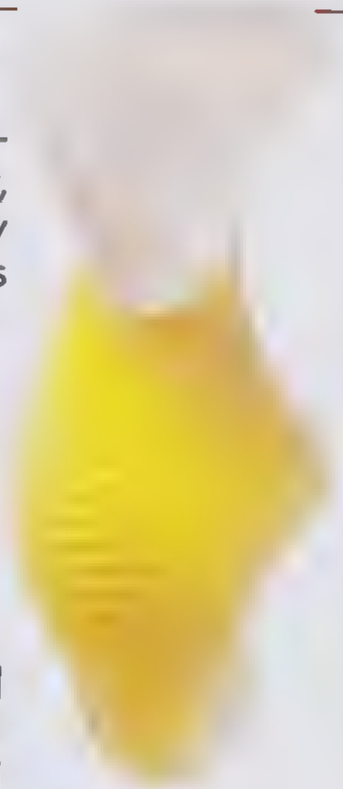
1960s

Celebrity Scents: Brigitte Bardot, Y by Yves Saint Laurent, Mona Lisa. **Signs of the Times:** A Go Go, Count-down, Black Panther, Yang-Yin, Zen, Xanadu, Fidji. **Sentimental:** Man Trap, Sheer Madness, Dialogue, Rapture.

1970s

Celebrity Scents: Oscar de la Renta, Bill Blass, Rudi Gernreich, Paco Rabanne, Halston, YSL, Geoffrey Beene. **Signs of the Times:** Rive Gauche, Babe, Charlie, Aquarius, Opium. **Sentimental:** Infini, White Linen.

Celebrity Scents: Scaasi, Giorgio, Vanderbilt by Gloria Vanderbilt, Calvin, Uninhibited by Cher, Elizabeth Taylor's Passion, Montana, Armani, Misha, Forever Krystle, Jessica McClintock, Bijan, Tiffany. **Signs of the Times:** Scoundrel, Obsession, Raffinée, Spoiled, Poison, Très L.A., Wall Street, Red Door. **Sentimental:** Knowing, Eternity, Demi Jour. IMAGES ▶ 198



1980s

IMAGES

Life is often full of unexpected challenges, as WILLIAM GEIST quickly discovers when he innocently sets out to buy his wife **a new fragrance**

STANDING AT THE PERFUME counter in Saks Fifth Avenue, reading Elizabeth Taylor's thoughts on her purple Passion perfume—"exudes intensity," "reflects mystery," "evokes emotion"—my first thought was: maybe when *you* wear it, honey!

But as I read on—"arouses the senses," "stirs the spirit"—it suddenly hit me. My God! She thinks it's the *perfume*. Poor deluded woman probably thinks she isn't worth two cents without it.

I took a whiff and wasn't buying. "Too strong," said Libby, my nine-year-old daughter, her observation drawing a respectful nod of agreement from the *parfumeur* who had spritzed her.

And after all, Libby and I *did* have to keep in mind that we were buying this for her mother. If Passion worked even *half* as well as Liz was letting on in the brochure, we'd have unruly mobs of sailors milling around on our lawn.

"No more First Alert smoke detectors!" That was the ultimatum issued by my wife after her last birthday. She wanted "something a little more expens—a little more *personal*" this year. "Perfume, maybe."

Libby and I had run through several stores, using escape and evasion tactics to avoid the platoons of perfume models patrolling the aisles armed with atomizers and spraying unsuspecting customers from all sides—like a French car wash.

We were fairly dripping eau de toilette (a term nine-year-old girls find hysterical) by the time we hit Saks, a safe refuge, where store policy dictates that perfume hawkers must stay behind the counters and not go out on these guerrilla assaults.

Still, this wasn't going to be pretty. There had to be at least a hundred perfumes here, and we knew not. My last purchase was Evening in Paris from Walgreen's for my mother about thirty years ago.

My daughter and I did know that celebrity perfumes are popular. Cher has one out, as do Joan Collins and Linda Evans. "Do you carry Cher's perfume?" I asked the *parfumeur*. There was a moment of silence, and I realized it was as if I'd asked the sommelier at The Four Seasons for a bottle of Always Elvis wine.

Of course, I understand the popularity of celebrity fragrances. Splash it on and you're instantly a bit like Liz, Cher, Joan, or Linda. I'd splash on Paul Newman salad dressing if I thought it would help.

Saks does carry Misha, which is, of course, Mikhail Baryshnikov's nickname and now the name of his new fragrance. It was featured at Saks' launch (not lunch) counter—launching being something that's done to new fragrances. My wife loves him, and we sort of liked the fragrance, too, which the salesclerk described as "a perfectly balanced arrangement of rich florals, woods, and mosses"—taking the words right out of my mouth. "It gives the woman an aura of mystery, drama, and romance," she said, even while acknowledging that many women buy it for the bag, which has Misha's face on it. "They idolize him," she added.

The next fragrance was *so* new and exciting it hadn't (at that time) even been launched yet. It was "273" by Fred Hayman, the man who created Giorgio and then sold it. The clerks were keen on the bottle with the gold-plated band that won't tarnish. This time, I picked up the atomizer and spritzed the back of my hand. The clerk ducked. There are hazards in every job.

Bijan Perfume for Women was the most expensive product we sampled: $350 an ounce. "It is like comparing polyester and wool," the *parfumeur* said, rubbing the back of Libby's hand with the perfume—the first of many coats Libby would receive this day. I just hoped it wouldn't start seeping into her bloodstream. The woman told us Bijan won the "best bottle award," that Bijan was a mixture of floral and spice, ▶ 204

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IMAGES: fragrance

and—most important—that Libby was beautiful. Still, at $350, we had to think it over.

After taking several more direct hits on the hands, wrists, and forearms from clerks spritzing Ombre Bleue, Carolina Herrera, Halston, Red, White Linen, First, Gem, Must de Cartier, and Cristalle, we suffered olfactory overload and broke for lunch.

We reeked. The people at the next table in the restaurant looked at us as if they were about to ask for a table in the smoking section. The fellow next to me in the washroom kept his distance.

Over iced tea that somehow tasted like Chanel No. 5, Libby and I agreed we were beginning to learn a few things about perfume: the bottle is important; the jargon is as goofy as any you hear at a modern art gallery or a wine tasting; and the prices are expensive. But then again, the plain hamburger (no fries) Libby ordered at Rockefeller Center was $10.95, and parking at the Helmsley Palace, the nearest garage, was about $35 (those criminal attorneys' fees must be outrageous!).

Returning to the fray, our strategy was to test the perfumes with the best names. Obsession was interesting until the clerk said it contained vanilla, and after that it was like wearing French toast. We just said no to Opium and went for the best brand name going: Poison. "Too bad they didn't give it a better name," the saleswoman said.

Finally, we could stand no more. Libby and I walked away from the effluvium, leaned on a counter in the handbag department, and began the decision-making process there. "What about Eternity?" I would ask, and Libby would try to locate the spray sample so we could resniff. "No, Dad, that's Tiffany," she'd say. "Eternity is past Beautiful, by my left thumb."

One we both liked was L'Air du Temps. We think. Assuming we were sniffing the right spot. It was light, which was important because my wife has such an acute sense of smell that most perfumes gag her.

And the bottle! Lalique crystal with frosted doves on top. "Some people buy it and pour out the perfume," the *parfumeur* admitted.

The negatives were: it was not a brand-new, happening perfume, and *Misha's picture wasn't on the bag*.

But we did get several free samples of the ultratrendy (then still unlaunched) "273" to give my wife, and we were able to talk a salesclerk into *giving* us a Misha shopping bag with his picture on it (simply by saying my wife was his fan and had inoperable brain cancer).

So L'Air du Temps it was, in the Misha bag, with "273" samples on the side. The stuff was not cheap: $98 for the quarter ounce, but $135 for the economical half-ounce bottle. I popped for the half-ouncer. I didn't want to become known as a quarter-ounce kind of guy. Word gets around, don't kid yourself.

The clerks behind the L'Air du Temps counter were jubilant. We'd tried them all and chosen theirs.

We drove home in the rain with the windows down. ▽

IMAGES ▶ 214

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REVLON

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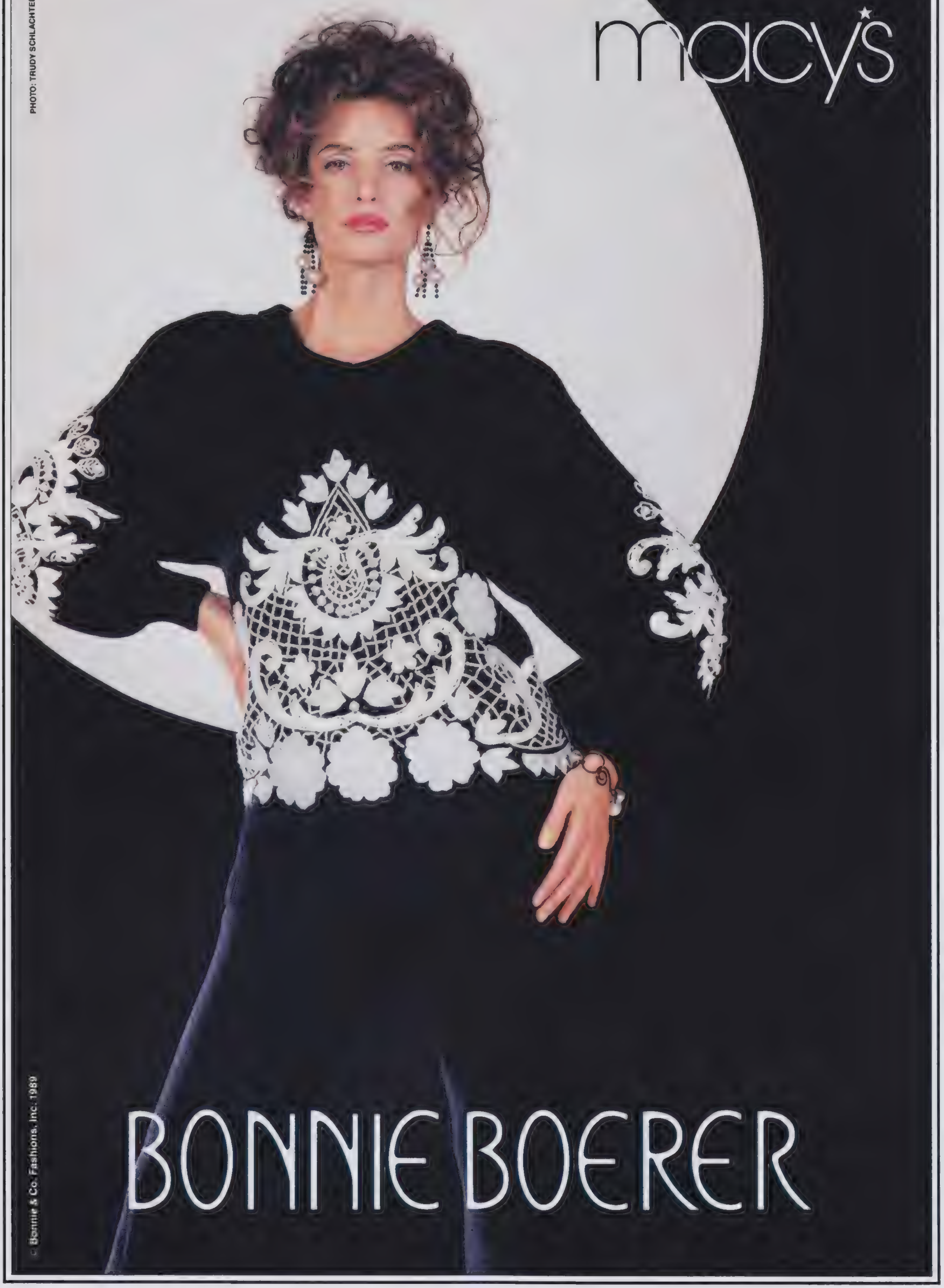

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Vaneene's, Birmingham
Wakefields, Anniston

ARIZONA
Dillards, Phoenix

ARKANSAS
Anita's Specialty Shop, Jonesboro
Farrago's, Hot Springs
M M Cohn, Little Rock
Ms. Vicki's, Fayetteville
The Ru'el Shop, Hot Springs

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Birkenstock, La Jolla
Broadway, Los Angeles
Bullock's, Los Angeles
Cherie's, San Bernardino
Classy Chassis, Burbank
Harris, San Bernardino
Robinsons, Los Angeles
Kelly's Korner, La Mesa
The Last Resort, Montecito, Santa Barbara
Madonna Inn, San Luis Obispo
Maison Mendesolle, San Francisco
Merle Norman, Tustin
Nordstrom, San Diego, South Coast Plaza
Picadilly, Beverly Hills
Sheri Dee, Encino
Side Street Boutique, South Lake Tahoe

COLORADO
The Gray Rose, Colorado Springs
May D&F, Denver
Nora's, Boulder, Denver

CONNECTICUT
G. Fox, Hartford
Seasons, Derby

FLORIDA
Boulevard Shops, Tampa
Burdines, Miami
Diana's, Inc., Miami
Jacobson Stores, Inc., Winter Park
Maison Blanche, Surfside
Royal Viking Lines, Miami
Sondro Boutiques, Fort Lauderdale
Walt Disney World, Lake Buena Vista

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Capricious, Atlanta
Lady Phoenix, Atlanta
Macy's Southeast, Selected Stores
Mansour's, Columbus, LaGrange
New Images, Riverdale
Norman's, Atlanta
Richs, Atlanta
Sidestreet, Atlanta

HAWAII
BeBe Sport, Honolulu
Carol & Mary, Honolulu
Liberty House, Honolulu

IDAHO
The Paris, Twin Falls

ILLINOIS
Carson Pirie Scott, Chicago
Demars Fashion Center, Cicero
Dore's, Chicago
Doris Conversation Corner, Chicago
Evans, Chicago
Eye Catchers, Norridge
Fashions by Eve, Berwyn
Fern's Fashions, Carlinsville
Four Seasons, Tuscola
Paddor's, Bridgeview

INDIANA
Faye's Closet, Linton
Illusions, Merrillville
Joey's Boutique, Muncie
L.S. Ayres, Indianapolis
Mit Caplans, Peru
Rosalee's, Hammond

KANSAS
Kays Fashions, Kansas City

KENTUCKY
Bycks, Louisville
Dawahares, Lexington

LOUISIANA
Charisma, Lafayette
Krauss Co., Ltd., New Orleans

MARYLAND
A'la Mode, Pikesville

MASSACHUSETTS
Jordan Marsh, Boston

MICHIGAN
Alvins, Pontiac
Carriage Shop, Grand Blanc
Elle, Dearborn
Gantos, Grand Rapids
Green's Apparel, East Lansing
Hudsons, Detroit
Jacobsons
La Tache, Southfield
Molly and Me, Harbor Springs
The Surrey, Saugatuck

MINNESOTA
Dayton's, Minneapolis

MISSISSIPPI
Calico Cat, Laurel
Karl's Ladies Boutique, Vicksburg
Shamis, Ltd., Gulfport
Waldoff's, Hattiesburg

MISSOURI
Body Shoppe, Cape Girardeau, Poplar Bluff
Woolf Bros., Kansas City

NEVADA
Deons, Las Vegas
Lovlin Fashions (McCarran International-Airport), Las Vegas
Marshall-Rousso, Las Vegas

NEW JERSEY
Belles, Denville
BZ Fashions, Linden
Chalvar For Women, Paramus
Clothes Scene, Blairstown
La Contessa, Teaneck
Lee Scott Enterprise, Inc., Bayonne
Leisure & Lace (Ceasar's Hotel), Atlantic City
Noradam Fashions, Fort Lee
Rosenthal Suburban Shop, North Brunswick
Singer's, Closter
Sophie's Choice, Aberdeen
Variations, Bayonne

NEW YORK
Abraham & Straus, Brooklyn
Botticelli, Tonawanda
Caravan, Middletown
Clark Stores, Jackson Heights
Corner Closet, White Plains
Dazzling Boutique, Brooklyn
Dey's, Syracuse
First Choice Fashions, Brooklyn
Goldring, Inc., New York
H&S Fashions, Inc., Brooklyn
In Phase Fashions, Staten Island
Kassel Brothers, Middletown
Lady Queen Boutique, Brooklyn
Laura's, Northport
Lenore's Boutique, Fallsview
Lisa Robert's II, Inc., Brooklyn
Maison Mendesolle (Plaza Hotel), New York
Maxim's, New York
M. Solomon, Albany
PRG Sportswear, New York
Rainbarrel, New York
Swezey's, Patchogue
Valerie's Boutique, Westbury
Varizioni, New York
Voula's Boutique, Brooklyn

NORTH CAROLINA
Lazarus, Morganton

OHIO
Elder Beerman, Dayton
Lazarus, Cincinnati
Martins Town & Country, Cincinnati
Ogilvies, East Liverpool
Ted Jacobs, Lorain

OKLAHOMA
Roberta's, Broken Arrow
Woolf Bros., Tulsa

OREGON
Kaufman's, Eugene

PENNSYLVANIA
Fashion House, Wilkes Barre
Gerry's Dress Shoppe, Mahonay City
Hornes, Pittsburgh
Kaufmanns, Pittsburgh
The Ladies Store, New Castle
Morace's, Philadelphia
Merle Norman Boutique, Dubois
The New Englander, Lemoyne
Patridge in a Pear Tree, Allentown
Sarahs Dress Shoppe, Philadelphia
Suburban Casuals, Dickson City, Wilkes Barre

TENNESSEE
Angela's, Clinton
Edith's Dress Shop, Chattanooga
Fashion Boutique, Lebanon
Fashion Shop, Bristol
Goldsmiths, Memphis
Maxine's Fashions, Nashville
The Personal Touch, Knoxville
Robbie Lea's, Chattanooga
Scruples, Cookeville
Teresa's Fashions, Hendersonville
Woolf Bros., Memphis

TEXAS
Accente, Austin, Dallas, Fort Worth, Houston, San Antonio
The Casual Shop, Mineral Wells
Colbert's, Dallas
Dressin' Up, Duncanville
Foleys, Houston
Grace's Coat & Dress Shoppe, Red Oak
Hachar's, Laredo
Isabell Gerhart, Houston
J. Harris, Austin
Jones & Jones, McAllen
Julien The Village Peddler, Uvalde
KJ's Shoppe de Fashione, Odessa
Maison Mendesolle, Dallas
Richter's, Laredo
Skibells, Lubbock
Studio, Pasadena

VIRGINIA
Thalhimers, Richmond

WEST VIRGINIA
The Finery, Morgantown

Plus

Penningtons — Nationwide

ALABAMA
Wakefields, Anniston

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Bigger N Better, San Diego
Elegant Lady, Sacramento
I. Magnin, San Francisco
Rose of Sharon, Anaheim Hills
Rubenesque, San Rafael

CONNECTICUT
A Women's Touch, Stamford

FLORIDA
Burdines, Miami
Sondro, Lauderhill
Lisa Todd, Boca Raton, Miami

GEORGIA
Natalie's, Atlanta
Plus Woman, Atlanta

ILLINOIS
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For You Retail, Oak Brook
Lee's Grand Dimension, Evergreen Park

INDIANA
Rosalee's, Hammond

LOUISIANA
Evelyns, Metairie

MARYLAND
Macy's, Owings Mills

MASSACHUSETTS
Waldoffs, Hattiesburg

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Roger's Department Store, Wyoming
Sys Unlimited, Lathrup Village, Rochester
Valentina's, Southfield
Willow Tree, Wyandotte

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Plus Women, Minneapolis

MISSOURI
Cynthia's Fashions At Large, St. Louis

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Fancy Lady Boutique, Las Vegas

NEW JERSEY
Abraham & Straus, Paramus
Allure, Millburn
Audrey Jones, Short Hills
BZ Fashions, Linden
Diva, Cherry Hill
Fully Fashionable, Freehold
Jacqueline, Freehold
Kate's Place, Livingston
Macy's, Paramus
More To Love Fashions, Colonia, Somerset
Sadie Rose, Franklin Lakes
The Special Image, Bloomfield

NEW YORK
Abraham & Straus, Brooklyn, New York, Queens, Valley Stream
A Womens Place, New City
Beauti-full Size Boutique, Scarsdale
Fashionable Women, Forest Hills
Macy's, Herald Square
Positively Plus, Brooklyn
Rubens Women, Smithtown, Woodbury
Special Effects, Hewlett
Botticelli, Totowa

OHIO
Audrey Jones, Cincinnati

PENNSYLVANIA
Audrey Jones, Monroeville
Fashion Colony, Allentown
Joanne Stout, Pittsburgh
Macy's, King of Prussia

PUERTO RICO
La Grande Dame, Hato Rey

TEXAS
Grace's Coat & Dress, Red Oak
Yaring's, Austin

VIRGINIA
Audrey Jones, McLean
Classics, Manassas
Macy's, Tysons Corner

WASHINGTON
Queen Size Boutique, Bellevue

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Walter Switzer, Inc., Phoenix

ARKANSAS
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B. Magness Fashion, Newport Beach
Broadway, Los Angeles
The Fashion Tree, Hollister
Robinsons, Los Angeles
Osuna's, Palm Springs
Stephenson's, Riverside

FLORIDA
Arlines High Speed, Bal Harbour
B.J. Scott, Miami
Diana's, Inc., Miami
Fashion Alley, Pompano Beach
L'Elegante, Key Biscayne
Walt Disney World, Lake Buena Vista

GEORGIA
Norman's, Atlanta

HAWAII
BeBe Sport, Honolulu

ILLINOIS
Evans, Chicago

MASSACHUSETTS
Jordan Marsh, Boston

MICHIGAN
Alvins, Pontiac
Bestwear, Southfield
Jacobsons
Roger's Department Store, Grand Rapids
The Surrey, Saugatuck

MISSISSIPPI
Shamus, Ltd., Gulfport

NEVADA
Marshall Rousso, Las Vegas

NEW JERSEY
BZ Fashions, Linden
Joyann's, Cranberry, Monroe Twp
Lady's Choice, Manalapan

NEW YORK
Abraham & Straus, New York
Audrey Morse, Brooklyn
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Clarks, Jackson Heights
Elly's Place, Merrick
Lisa Roberts, Brooklyn
Rosenberg, Merrick
Varizioni, New York

NORTH CAROLINA
Lazarus, Morganton

TENNESSEE
Brilliant Disguise, Ltd., Memphis

TEXAS
The Atrium Boutique, Galveston

WISCONSIN
Carmen's, Madison
Red Wheel Fashions, Thiensville

Plus

GEORGIA
Plus Woman, Atlanta

LOUISIANA
Evelyns, Metarie

MICHIGAN
Sys Unlimited, Lathrup Village, Rochester

MISSOURI
Plus Woman, Overland Park

NEW JERSEY
Allure, Millburn
BZ Fashions, Linden
Kates Place, Livingston
Sadie Rose, Franklin Lakes
The Special Image, Bloomfield

NEW YORK
La Belle Femme, Brooklyn
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BEAUTY CLIPS

By Shirley Lord

Fewer regimes, more double-duty products...Bringing the spa home with the latest body treatments

Everyone says women have no time, and this is the reason behind the development of custom-made makeup, single products for skin care instead of regimes, and the current avalanche of new treatments for the bath, once found only in expensive, time-consuming spas. There are now more and more mini-spas in department stores. Estée Lauder is creating "privacy areas" to give treatments in all its new store locations; the well-known Institut Jeanne Gatineau Paris has just opened a branch at I. Magnin. This month Victoria's Secret, known for its "intimate" apparel and most at home in the bedroom, is out to make a splash in the bathroom by introducing a number of fragrance and bath products simultaneously—187 to be precise—in its four hundred shops across the country. For the packaging of the Beauty Spa treatments in this huge line (masks, exfoliant scrubs, A.M. to P.M. lotions and potions), Victoria's Secret has chosen part of the bathing scene in Sir Lawrence Alma-Tadema's *Women, With Pool Behind*. Other new names now jumping into the tub: Benetton (colored bath "pearls"), Loulou (Perfumed Bath Gel), Bijan Perfume for Women (Body & Bath Collection), and Christian Dior's Fahrenheit, which will introduce the first bath line for men. Longtime bath-time names Vitabath and Elancyl have fresh and interesting additions: Vitabath Plus for dry, sensitive skin, and Elancyl's MP 24 Body Profiling Concentrate.

Do-it-yourself fragrance

Want to play perfumer? The Aveda Aromatherapy Esthetique, which just opened on Madison Avenue, NYC, gives you the opportunity to concoct your own signature scent, with hundreds and hundreds of essential oils. Also available are Aveda's "Purefumes," which are its own concoctions of pure plant and flower essences, including ones from little-known parts of the world. If selling do-it-yourself fragrances catches on, Aveda plans to offer franchises for "esthetiques" across the country.

Constructing a fragrance takes a lot longer than designing a dress—a new one from a master of made-to-order

When Revlon approached Arnold Scaasi to license his name for a fragrance, it was his dream come true. Why Scaasi? His is the last of a breed of made-to-order couture dress houses in America, and he is known for clothes that flatter women in original ways. It was easy for him to design the perfect perfume package—emerald green and black with a surprise note of hot fuchsia inside the box...then came the creation of the fragrance itself. "Making a fragrance was very much like constructing a dress," he says. "Instead of sifting through fabrics, I sat down and started sniffing my favorite scents: rose, narcissus, tuberose. Then came the hard part—searching for something that would distinguish my fragrance from all the others. We finally decided on mandarin, apricot, amber, and lots of woodsy notes I don't know the names of. That took about six months, six times as long as it takes to design a couture dress." The result? "A sensual, made-to-order scent," he says. "The secret to all great perfumes—one that a man will love to smell on a woman." Scaasi is exclusively at Saks Fifth Avenue stores until early next spring.

Foundation with matching concealer...New ways to light up your eyes...Permission to tan in Texas

This month's bright ideas: Duplex from Germaine Monteil is a two-story pot of foundation and matching concealer. Twelve different shades and, for the first time, as many concealer shades too....Sparkling eyes—with lashes tipped with gold, silver, or metallic colored mascara (Yves Saint Laurent's Golden Bronze, Princess Marcella Borghese's Lash Stravagante, Stagelight's Crystalgleamers); with new, soft Gold Dusting for Eyes shadows (Clinique); with Look Natural false lashes from Maybelline in three thicknesses, from full to fine....Score one for the Lone Star State: teenagers under the age of eighteen in Texas now need written permission from a parent or guardian if they want to visit a tanning salon, the American Academy of Dermatology announces. The academy is working to get the Tanning Facility Regulation Act enforced throughout the United States.

Makeup accessories are becoming more like jewels, particularly when they're created by jewelry designer Paloma Picasso. Here, her striking signature compact and lipstick.

Top: PETER LINDBERGH. Hair, Donald for Bruno Pitini, Paris; makeup, Stéphane Marais, assisted by Onoda for l'Agence Bruno, Paris; details, last pages; bottom: ROGER CABELLO.

SAKS FIFTH AVENUE

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IMAGES: beauty answers

Contact-lens wearers need to follow a certain set of rules and use a special kind of makeup. Here, a lens wearer's guide to all the options now available

THE 1980S COULD BE CALLED THE "CONtact-lens decade," a time that saw the creation of many different kinds—from bifocal to extended-wear, cosmetically tinted, and, the latest development, disposable lenses.

As new lenses have become available, more and more companies have created cosmetics specifically designed for contact-lens wearers, such as Aziza's Contact Lens Cosmetics and the Pons Eyecare Système line. Clinique's Clean-Up Stick for Eyes is a nifty tube of makeup remover that precludes eye-irritating tugging on skin.

"In general, it makes sense to look for products that claim to be safe for contact-lens wearers, as they probably have flake-free formulas without common irritants such as fragrance," says Zoe Draelos, M.D., clinical assistant professor of dermatology at Bowman Gray School of Medicine, Winston-Salem, North Carolina. Dr. Draelos offers these makeup safety tips:

- Put contacts into eyes before applying makeup to see better and to minimize risk of contamination.
- Choose matte eye shadows rather than frosted or iridescent, which may have tiny particles of ground mica, fish scale, or metal that can scratch the cornea or irritate the eyelid.
- Pencil eyeliners are safer than automatic eyeliners, which, since they contain water, carry a higher risk of bacterial contamination. Apply only to outer lid, not inner one, which can cause irritation and "tattooing" of eye structures.
- Avoid waterproof mascaras, as they can be too difficult to remove, and choose lash "lengthening," rather than lash "thickening" mascaras, which may contain talc or starch that flakes.
- Remove eye makeup with a mild soap and water when washing face, or with an eye-makeup remover designed to be used with contact lenses.
- Never share eye makeup.

"Hygienically, disposable contact lenses are the best on the market today," says Spencer E. Sherman, M.D., attending eye surgeon at the Manhattan Eye, Ear & Throat Hospital, NYC, and author of *Consumer's Guide to Contact Lenses* (Doubleday). "Most problems with contact lenses occur because the lenses are not cleaned often enough to remove protein deposits and other irritants. With disposable lenses, you handle them only once, which cuts down on the potential for bacterial contamination. Also, the risks of a reaction to ingredients in lens-cleaning solutions are minimized, because disposable lenses require no cleaning and only sterile, unpreserved wetting drops may be used."

Disposables are not for everyone. Currently, they're available only to correct moderate forms of nearsightedness and farsightedness, and in limited sizes, so they don't fit everyone's eyes. Nor are people with very dry eyes generally good contact-lens candidates, especially for extended-wear lenses.

The Food and Drug Administration recently reviewed studies of extended-wear lenses and found that most problems occur when they are worn for longer than one week without removal. The result? The FDA has altered its original thirty-day limit on extended-wear lenses and now recommends that extended-wear contact lenses should be worn for a maximum of only seven days before cleaning and disinfecting.

—**LAURA FLYNN McCARTHY**

IMAGES ▶ 236

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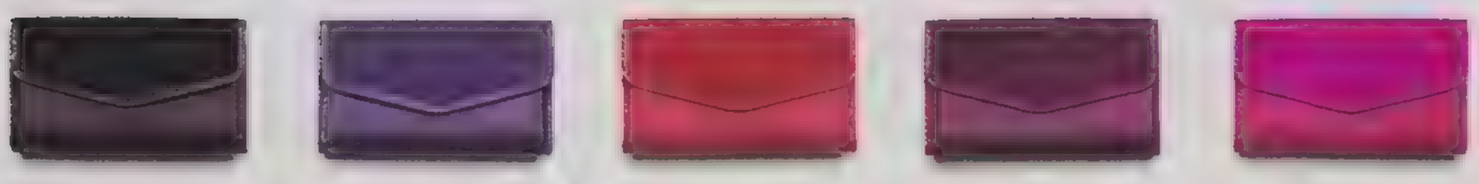

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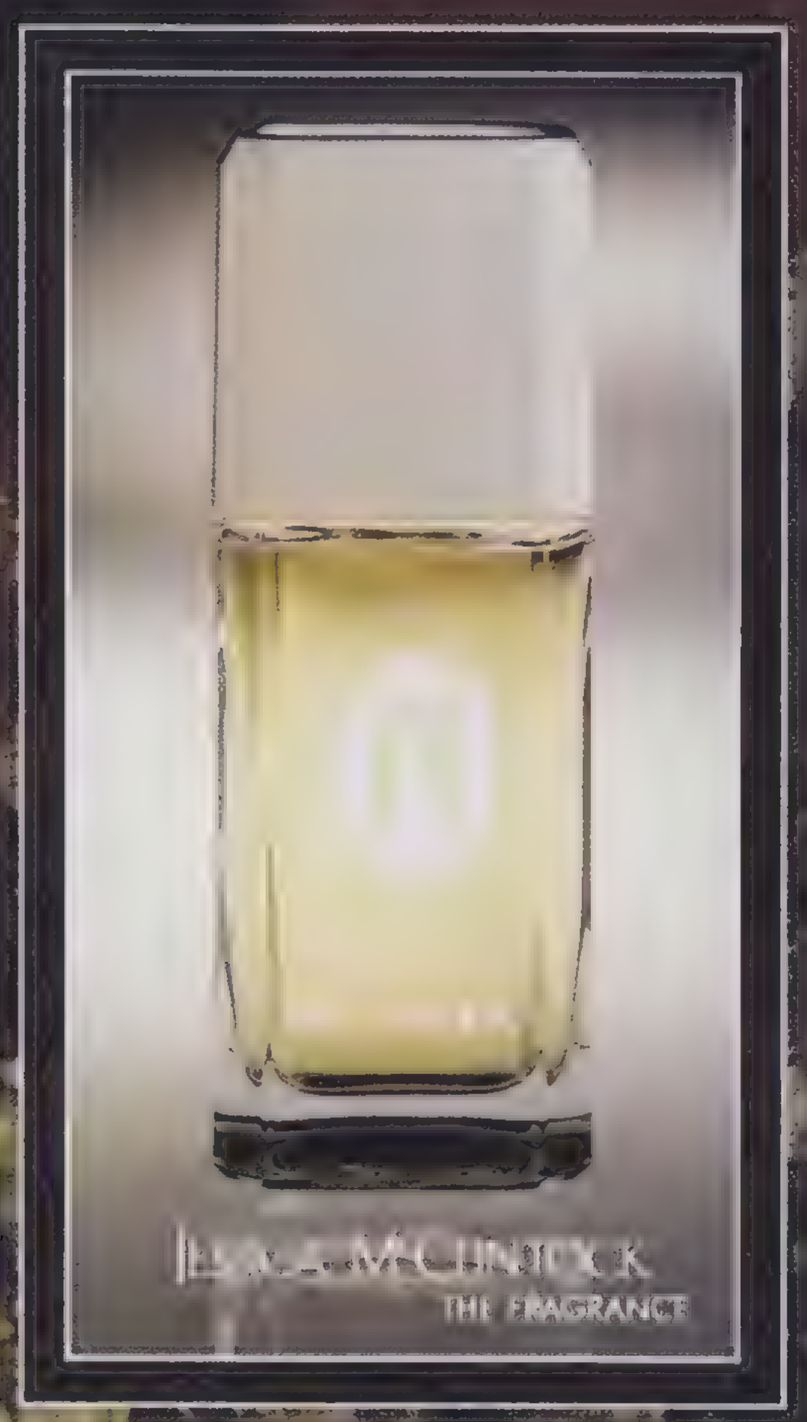

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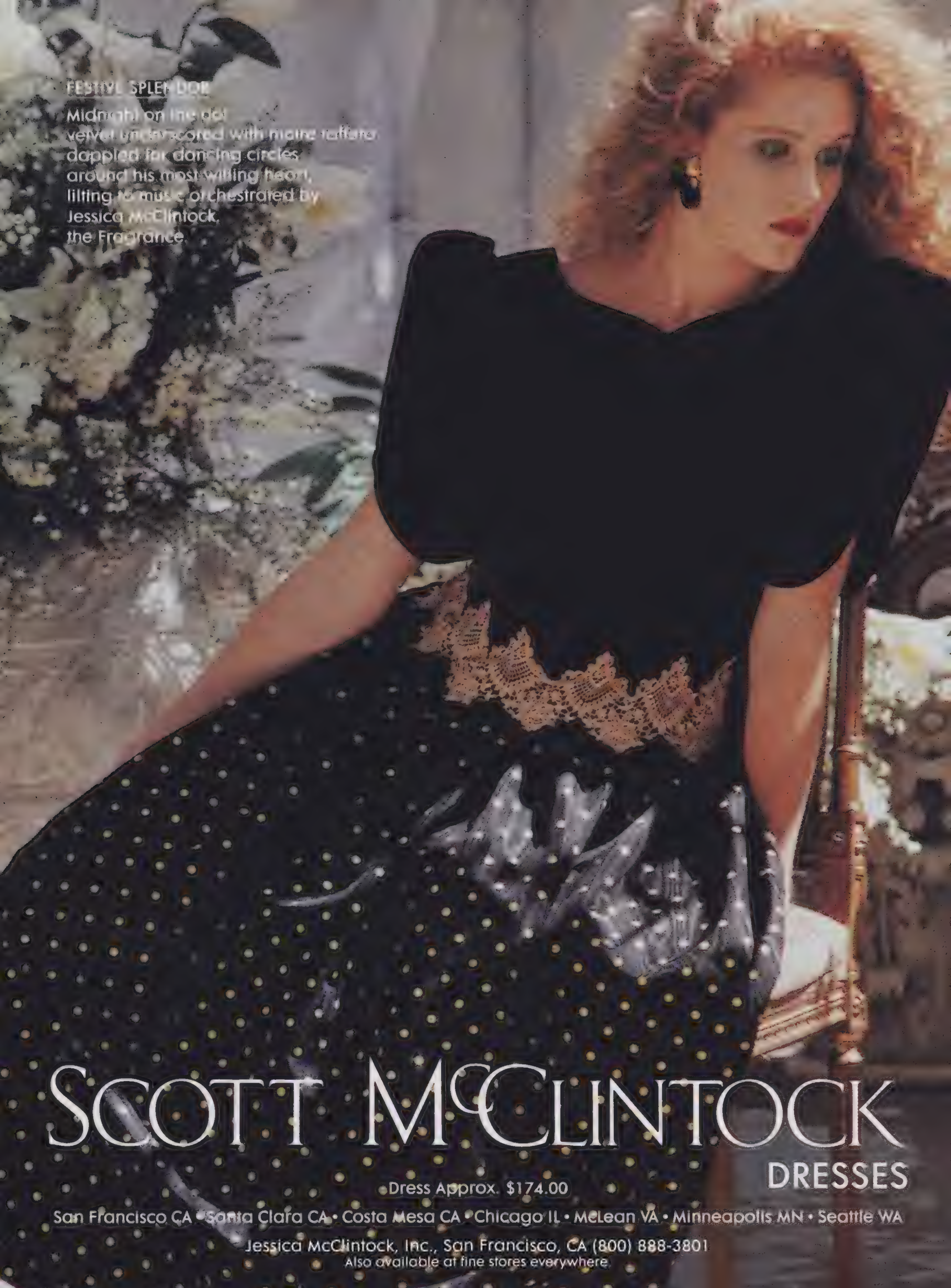

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For additional styling tips, more information or to have your hair questions answered–write to Ann Mincey at Redken Laboratories, Dept. H., 6625 Variel Avenue, Canoga Park, CA 91303.
For free samples of Redken Classic haircare products or the name of the Redken salon nearest you, call 1-800-542-REDKEN.

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IMAGES: hair answers

You still can't change your **hair texture,** but now you can change the way it looks and behaves. Here's how

CHALK IT UP TO HUMAN NATURE. MOST WOMEN WANT HAIR that's exactly the opposite of what they have. Women with thick, unruly hair long for easily controlled fine strands, while thin-haired women yearn for more fullness. Women with straight hair want curls, while those whose hair curls up even at the sound of rain envy the manageability of straighter hair.

In the past, "improving" the texture of hair often meant attempting to change it, either by taming it or by adding body to thicken it—through chemical processes or regular use of heated styling tools, both potentially drying and damaging to hair. Today, there's fresh emphasis on working with what you've got.

The first step for making the most of hair texture is a great haircut. "Blunt cuts have never helped hair much, but we've learned that cuts with subtle underneath layers add movement to hair," says LeMaire, owner of LeMaire Hair Salon in Los Angeles.

The next step is choosing styling products that promote that cut, particularly for women whose hair is thin and limp, probably the most difficult texture to work with. Today many shampoos add body while cleansing hair (L'Oréal's new Ultra Rich Shampoo with Extra Body contains elastin to build in body, and so more volume). Conditioners are formulated with detangling agents that make hair easier to comb and more manageable while avoiding residues that weigh it down (Ivory Free and Flex Body Building Protein Conditioner with Fortifyl).

One trick for thin, limp hair: "Apply a light gel to wet hair, let it dry, then brush," says LeMaire. "The gel builds up the hair's diameter, making it appear fuller." A good one: Vidal Sassoon's Ultra-Light Liquid Gel.

Women with thick, curly hair can now get the great shine that women with fine, straight hair often enjoy with a new kind of product that flattens the hair cuticle and smooths and defines curls, so helping hair reflect light better (L'Oréal's New Studio Line Pumping Curls or Aida Thibiant's Rich Moisture conditioner for coarse, wiry hair).

"More black women today are discovering how important a great cut can be and are getting away from overdoing-straightening with heavy chemical processing," says John Atchison, owner of the John Atchison Salons in New York City and Los Angeles. "Today, salons that specialize in looking after ethnic hair determine first what the hair *wants* to do, in order to cut in its most natural direction. For women with straight hair, we'll go for soft layers; for hair with a little wave and body, we'll do a more shaped, graduated cut; and for very kinky hair, we'll stretch it with a comb and section it for a cut that grows out evenly, rather than the old way of 'picking' the hair, which can lead to uneven grow-out."

For women who want more than just a temporary texture change, there are now a variety of permanent waves matched to hair type. — **LAURA FLYNN McCARTHY**

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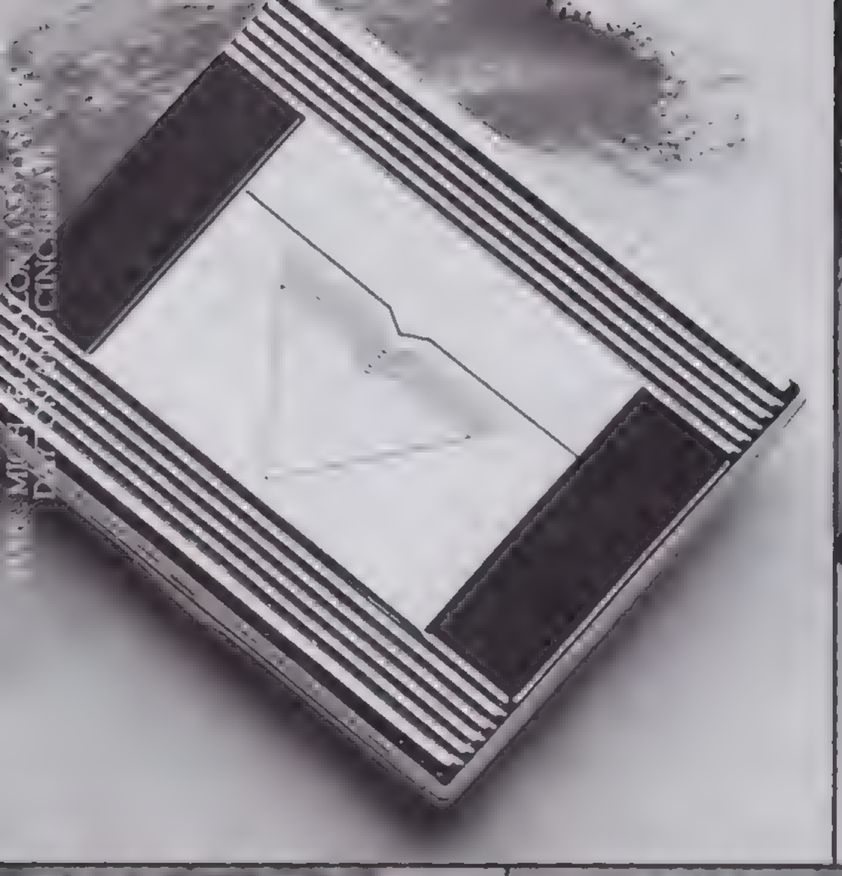

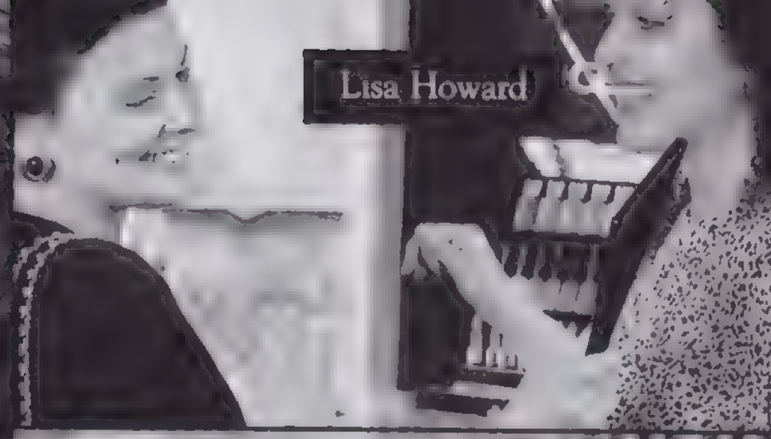

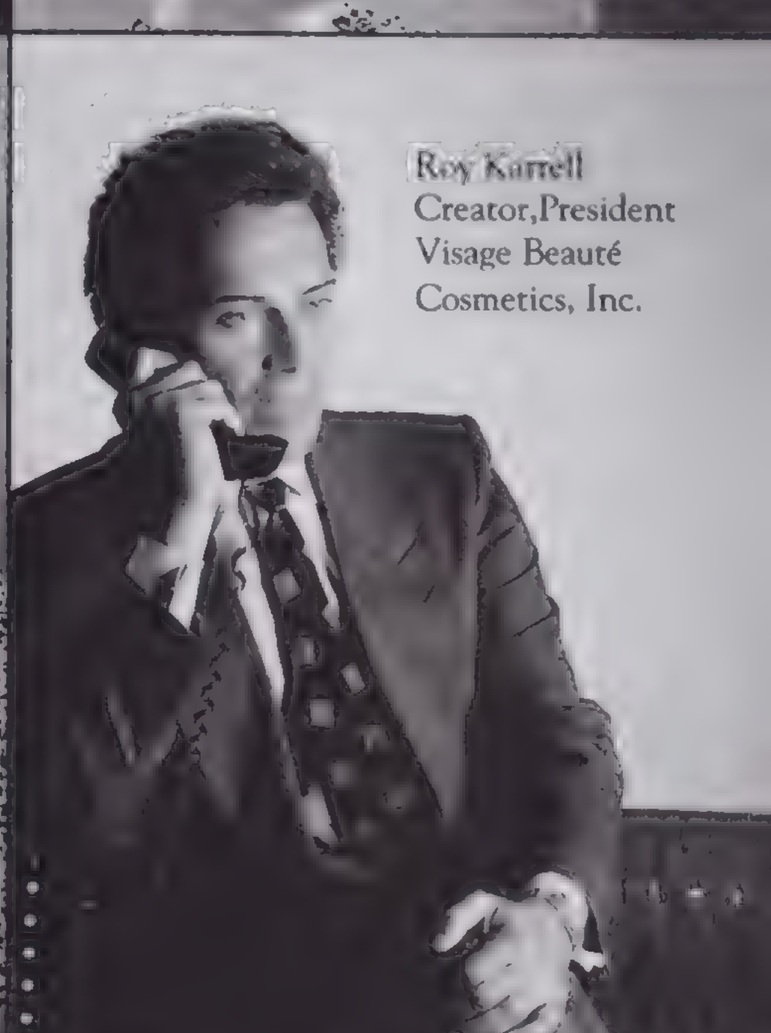

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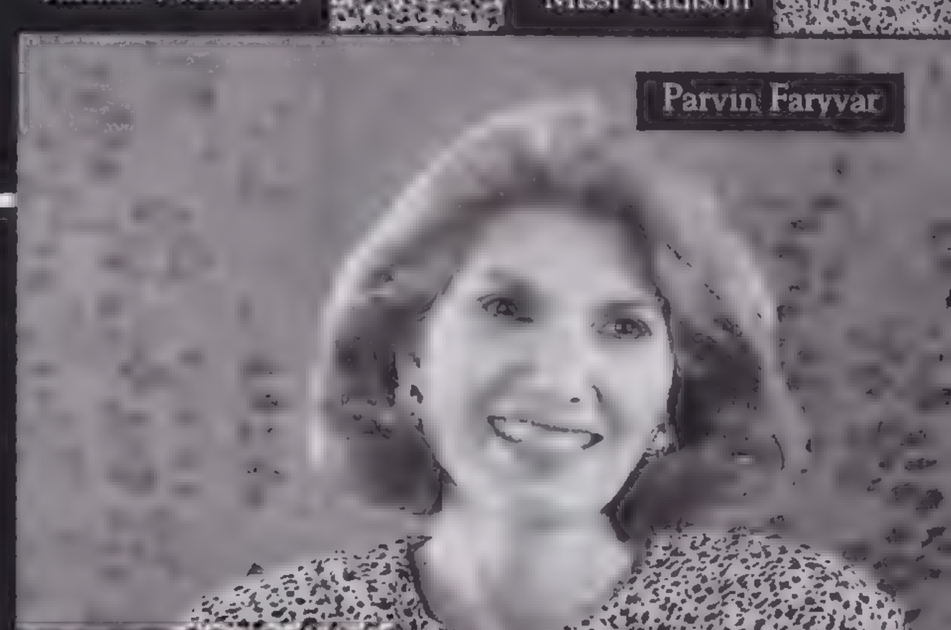

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FITNESS NOTES

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Today's sneakers boast midsoles injected with shock-absorbing gels, gases, and space-age polymers. But according to sports podiatrists, the new technology may cause more injury than it prevents.

The problem is that all this high-tech cushioning often compromises a shoe's flexibility. "In some cases, muscle and ligament strains occur when a foot tries to bend in an unforgiving shoe," says Douglas H. Richie, Jr., D.P.M., chairman of the research committee of the International Dance Exercise Association Foundation.

The cushioning question, however, may soon be moot. Says Dr. Richie, "Now that many exercisers have switched to low-impact aerobics—which emphasizes side-to-side rather than up-and-down motion—extensive cushioning is even less important than shoe flexibility and lateral motion control." Sneaker manufacturers are just beginning to investigate ways to approach the lateral-motion problem; and aerobics shoes that protect joints from side-to-side stress may be the sneaker stars of tomorrow.

Mind and body

Visualization was brought into the American mainstream by stress-management experts, who used soothing mental images to promote relaxation. Today, as exercise instructors discover that images are also effective in describing movement, the technique is even being incorporated into aerobics.

Kate Gyllenhaal, director of Homebodies, a Manhattan-based personal-training group, says her instructors tell clients to imagine their arms pushing through water or creating neon streaks of light. "Visualization makes abstract ideas like resistance and energy real," says Gyllenhaal.

Visualization also encourages students to concentrate on their own bodies instead of trying to imitate their teachers. "Visual cues help translate an instructor's movement into the language of one's own muscles," says the Spa at the Crescent's Toni Beck.

Calorie countdown

It's common knowledge that a low-fat diet and regular exercise are keys to weight loss. Nevertheless, our fear of flab is expressed—still—in an obsessive quest to know the calorie counts of foods. Satisfying that need: *The Calorie Factor* by Margo Feiden (recently published by Fireside/Simon & Schuster). Feiden labored ten years to compile her 675-page diet encyclopedia, which lists the calories in every imaginable edible, from Big Macs (541 cal) to liquid cold medicine (12.8 cal/teaspoon) and postage stamps (.007 cal; .014 cal for the larger commemorative sizes). But for most women, calorie counting is as futile as it is frustrating. What's Feiden's goal? Perhaps it's to keep women so busy counting calories that they won't have time to consume them....

Real men work out

Men who once rejected aerobic dance as wimpy are now discovering that they needn't surrender their machismo at the exercise-studio door. The U.S. Army recently added low-impact aerobics as an option in its basic training program; and aerobics studios, in turn, now hype men-only classes that promise to deliver a grueling militarylike workout.

At NYC's Body Art, men's fitness is taught by Arthur Clyde, a former state trooper who owns the studio. Clyde bullies his men's fitness class through endless push-ups, sit-ups, and jumping jacks. Alzerreca's Workout, also in NYC, offers an "Army/Navy Workout" that is careful to protect men's egos while challenging their bodies. Club owner Jorge Alzerreca explains that men are drawn to this class because they're shy about working out alongside women. The reason: quite often, the women are more fit than the men.

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Listen, you've caught me at a bad time. I've got a cabin full of doe-eyed women in skimpy sarongs plying me with papaya and passion fruit. They've been teaching me the secret island ways of love, as handed down from generation to generation. Only four more lessons and I…

Oh, shut up! Room 16. And step on it, sailor!

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RALPH LAUREN

PEOPLE ARE TALKING ABOUT...

BAYWATCH The bad news is that Armistead Maupin's new novel, *Sure of You* (Harper & Row), is the last in his addictive Tales of the City series; the good news is that the preceding five novels have been rereleased along with it. The series, begun more than a decade ago in a San Francisco newspaper, is a remarkable social chronicle of that city's life—gay, straight, and otherwise. Maupin, a terrific reporter with an extraordinary gift for dialogue, also possesses a keen sense of humor. It's a good thing—the first book was filled with dope-smoking optimism and no-holds-barred intimacy, while the last one must deal with such post-AIDS realities as AZT timers and a decided decline in brotherly love.... There are other signs that San Francisco's character may be changing—into **the new Hollywood.** Director Philip Kaufman and pop singer Boz Scaggs have lived there for years, and now Dennis Quaid, Meg Ryan, Michael Keaton, and Robin Williams are all heading north toward home.... **THE BUSH LEAGUE** No one ever underestimated Secretary of State James Baker's clout in a Bush White House, but **the other Texan,** Secretary of Commerce Robert Mosbacher, has caught his fellow cabinet members by surprise. He has repeatedly overridden no less than Secretary of Defense Richard Cheney, and Budget Director Richard Darman hit the roof over his advocacy of "industry–government partnerships." In a job usually only slightly less embarrassing than the vice president's, Mosbacher makes no secret of who his friends are—he keeps a framed photo of Baker on his office wall....If it's Thanksgiving, it must be **Kennebunkport**—and not just for the Bushes. Look for another onslaught of Maine-watch stories from an increasingly desperate press corps (last summer *Newsweek* sent a reporter to *act out* Bush's athletic schedule before he even got there), as well as local entrepreneurial genius along the lines of George's Bush and Tree Service....**THE STYLISTICS** Since 1972 John Fairchild's *W* has been telling us who is in, out, a QP (quality person), or an FV (fashion victim). Bitchy, often screamingly funny, Fairchild has made enemies (he won't acknowledge Geoffrey Beene, and for months one year he ostentatiously airbrushed **"social moth"** Jerry Zipkin out of every picture), but mostly he's made waves. In contrast, his memoirs, called *Chic Savages* and due this month from Simon and Schuster, are far more tame. He laments the demise of the "wobbly WASP" and imparts the news that Susan Gutfreund does not sit with her child on the Concorde....**Ecostyle** continues to rage but it's getting tougher to maintain—now even perfume is politically unsound. Hollywood's enlightened—Tom Cruise, Mimi Rogers, John Ritter—made a recent Earth Communications Office trip to the rain forests and returned with the news that some perfumes contain distillates from **Brazilian rosewood trees.** Of course, most guitars are made of rosewood too. Was Pete Townshend way ahead of us all when he smashed his to smithereens more than twenty years ago?...**DESPERADOS** Last fall *Time* correspondent Elaine Shannon published *Desperados*, the gripping story of the kidnapping and murder of a DEA agent whose killers were aided by the Mexican government. Now the violence in Colombia has lent new relevance to Shannon's brilliant book. **Michael Mann**'s timing isn't bad either. His six-hour version of *Desperados* airs on NBC this month, with Craig T. Nelson and Treat Williams heading the cast. Not only does the drama personalize the often amorphous drug problem, it highlights our ineffectualness in dealing with it—the murdered agent was one of only four men responsible for an area that exports almost half the heroin and marijuana and a third of the cocaine that comes into the United States. Both our Justice Department and **the Mexican government** have told the producer they'll be watching. Says Mann: "If I were the new Mexican administration, I'd be saying, 'Yeah, that last bunch was really rotten.' "...For its part, the U.S. government has a novel way to patrol the borders. Under a $2.9 million federal drug-fighting grant, members of the Texas National Guard will stand watch on the Mexican border disguised as cacti. **—JULIA REED**

HOTFOOTING IT
Kristen Designs in Sanibel Island, Florida, recently introduced "Walking on Art," a line of acrylic-painted floor coverings, but if your feet yearn for more primal sensations, fire walking's back. More than 100,000 Americans have taken to the coals since the practice was launched ten years ago in California; now there are therapy sessions for those whose feet actually burn. Why do it? Replies range from confidence building to curing athlete's foot.

THIS BOY'S TOYS
Latest excess by publisher and megabillionaire Malcolm Forbes: *More Than I Dreamed: A Lifetime of Collecting* (Simon and Schuster). Actually a glitzed-up collection of previously published pieces on Malcolm and his stuff, the thirty-dollar book is coffee-table size and features a back cover photograph of "the chairman" in full black leather.

MOVIES

The cast of Vol[illegible] CLOCKWISE
[illegible] to right: [illegible] Tilly
[illegible] [illegible] Tedrah, Colin
[illegible] [illegible] Vol[illegible]
[illegible] [illegible] Theory, Mercy
[illegible] [illegible] Theory Theatre
(Cheerdancer Category), and
Fairuza [illegible] Castle Volunteer)

Photographer: [illegible]
Editor: André Leon Talley

Hair, Mitch Perry, [illegible] Sonia Kashuk

two-timing

In *Valmont,* Milos Forman makes a big-budget spectacle of *Les Liaisons Dangereuses*

WHEN LAST WE MET VALMONT AND MERTEUIL, THE REMORSEless sexual schemers of Choderlos de Laclos's eighteenth-century novel *Les Liaisons Dangereuses,* they were being played by John Malkovich and Glenn Close in a sumptuous, witty screen version called *Dangerous Liaisons.* Now, only one year later, they're being played by the young British actor Colin Firth *(A Month in the Country)* and the young American actress Annette Bening *(The Great Outdoors)* in a sumptuous and presumably witty screen version called *Valmont.*

What's going on here? When *Valmont* opens this month, will it be, in the immortal words of Yogi Berra, déjà vu all over again, or will it prove that movie audiences can never get enough of a good thing? "We'll soon find out," says its director, Milos Forman, with studious calm.

When Forman first began to develop *Valmont* two and a half years ago, he seemed to have the track to himself, even though the Laclos novel was in the public domain and had spawned several stage adaptations as well as a 1959 French-language film starring Jeanne Moreau and Gérard Philipe. Then came word that British director Stephen Frears was also set to do a movie version, based on a Christopher Hampton play that was seen on Broadway in 1987. Suddenly Forman found himself in a race he never wanted to run.

Since there was no turning back from financial and artistic commitments, the director, along with his French collaborator on the English script, Jean-Claude Carrière, focused on the task at hand and tried to ignore the competition. This took some doing. During the spring of last year, when the two men were still writing away at Forman's converted red barn in rural Connecticut, the Frears film was starting to shoot. When *Valmont* went into production the following summer, *Dangerous Liaisons* was already being edited, and had become an interesting blip on exhibitors' scopes.

Once the blip became a surprise hit, *Valmont,* with its $30 million budget, was left to play a high-stakes game of catch-up. But Forman is still the director who gave us *One Flew Over the Cuckoo's Nest* and *Amadeus,* and Carrière is still the writer who has teamed up with such legendary figures as filmmaker Luis Buñuel and stage director Peter Brook, and the duo's *Valmont* is sure to differ from *Dangerous Liaisons* in fascinating ways.

It's a lavish physical production, shot in Paris and on locations in Bordeaux, Versailles, and Caen. Though its script invents freely, and though its ending rings major changes on the book, the film is also more faithful than the previous version to the ages of the original characters. That means twenty-two years old for Madame de Tourvel, played by Michelle Pfeiffer in the Frears film and by Meg Tilly in *Valmont,* and probably late twenties for Valmont and Merteuil, though in their case Laclos is never specific. "The younger they are, the more vulnerable they are," the Czechoslovak-born Forman says in his intermittently idiomatic English, "so the story can be more strong on the touching side."

Vulnerable himself after so much work on a movie that is so late to market, the director declines to dwell on *Valmont*'s commercial prospects. "Every mother's child is the most beautiful in the world," he says with disarming candor, "and I must tell you I love this film." —**JOE MORGENSTERN** **MOVIES ▶ 256**

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Jarmusch: master of evocative rhythms and visual textures

Jim Jarmusch continues to explore offbeat America

WITH *MYSTERY TRAIN*, JIM JARMUSCH HAS COMPLETED WHAT he grandly calls his first trilogy. Returning to the minimalist style of *Stranger Than Paradise* and *Down by Law*, the new movie is a series of overlapping vignettes set in and around a seedy backstreet hotel in Memphis, Tennessee. The title is taken from an Elvis Presley hit, and Elvis's presence looms imperiously—if a little forlornly—above all the characters' lives. In the first, and funniest, segment, a young Japanese couple spend their time debating the merits of Elvis over Carl Perkins, cheerfully unconcerned by the futility of their rock and roll pilgrimage. In the second, Elvis's ghost makes an unrequested, and unwanted, visitation upon an Italian woman coping with the death of her husband. In the third and final episode, a transplanted British rocker robs a liquor store, only to reveal himself as a chronically inept desperado.

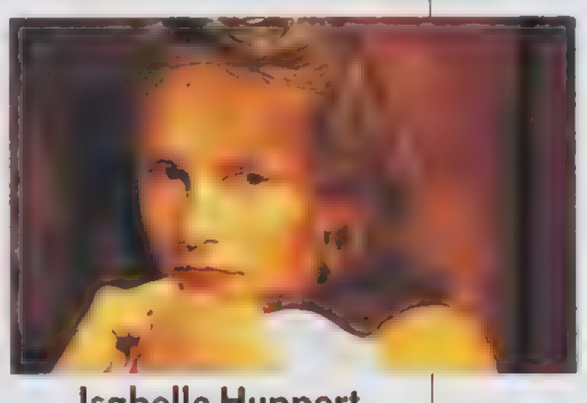
The movie's twist, which is slowly made apparent, is that all these events are taking place simultaneously, without the protagonists' being aware of it, or of each other. It's a classic setup for farce but, true to form, Jarmusch offers no comic resolution and finds humor in unlikely, unexpected moments. "I'm more interested in what happens in between, when there is supposedly nothing happening," he says, and there are passages in *Mystery Train* when absolutely nothing seems to be happening. The fact that the movie holds our attention for most of its 110 minutes is a tribute to his mastery of slow, evocative rhythms and precisely observed details.

In 1984, when *Stranger Than Paradise* became a surprise hit, Jarmusch was identified as a member of New York's hip underground. It's a reputation he has done little to encourage, and *Mystery Train* seems determined to dispel it. The movie paints a bleak, soured portrait of pop Americana (which may have helped it win the Best Artistic Contribution award at Cannes this year); his next film, he says, will be a period piece. "What is there to see of our culture? We have rock and roll, rhythm and blues, and movie stars." —**BRUCE DORMINEY**

in brief

Immediate Family stars James Woods and Glenn Close as a couple unable to have children, and Mary Stuart Masterson as a pregnant teenager who can't afford to keep her baby. Director Jonathan Kaplan (*The Accused*) turns this soap opera material into an eloquent, if occasionally forced, drama about adoption and the responsibilities of parenthood. The movie's cliff-hanger—who will get the baby—is resolved in an improbable display of good behavior.

In **Story of Women,** Isabelle Huppert gives a remarkable performance as a shamelessly opportunistic housewife performing kitchen abortions during the German occupation of France. Based on the life and trial of Marie-Louise Giraud—one of the last women to be guillotined—the film makes Huppert's Marie both a symbol and scapegoat of her country's lapsed morality. With his proven talent for psychological complexity, director Claude Chabrol inexorably cuts through the layers of his characters' hypocrisy. Although not easily digestible, the film is deeply affecting.



Isabelle Huppert

Kenneth Branagh, Britain's latest all-around man of the theater, directs and stars in the new adaptation of Shakespeare's **Henry V**—inviting comparison to Olivier's legendary 1944 film. Branagh returns a compassionate face to the warrior king, giving the sixteenth-century verse all its psychological and conversational accessibility. The battle sequences are reminiscent of Kurosawa's best moments of lyrical horror, and the verbal drama has the cinematic immediacy of Hollywood rather than Stratford. With his impressive cast (including Judi Dench, Ian Holm, Derek Jacobi, and Paul Scofield), Branagh brings a contemporary resonance to Shakespeare's play, emphasizing the complex attitudes toward war that were there all along. —**MARK DONEN**

Top: JONATHAN BECKER; center: MK2/New Yorker Films

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MUSIC

in brief

Lenny Kravitz, *Let Love Rule* (Virgin). Coming from short left field, this is the great hippie record for the end of the decade. Equal parts Elvis Costello manqué and John Lennon manqué, Kravitz constructs neat little songs and then deliberately roughens them up. Key line: "You've got to turn around, spread a little love and get high."

Rolling Stones, *Steel Wheels* (Columbia). Returning to the melodic hard rock of their last great record, 1978's *Some Girls*, the Stones rediscover the value of their simple virtues. They glide through this one as though their eternal youth and vigor were a foregone conclusion. Considering it's their best album of the decade, they might be right.

Tracy Chapman, *Crossroads* (Elektra). After documenting what a bitch it was to be poor in Reagan's America, she follows with a fiery album about what a bitch it is to be Tracy Chapman. Darker and more evolved musically than her debut, *Crossroads* is nothing less than a battle for her soul.

Various performers, *Zetrospective* (4th & Broadway). Relic of an innocent recent past, when the forward-thinking Ze label reasoned that the future was a garish synthesis of punk and disco, and that what the world really needed was a good modern rumba. Featuring Was (Not Was), Kid Creole and the Coconuts, Suicide, Lydia Lunch, and others.

Padre Antonio Soler, *12 Sonatas for Cembalo,* Martin Derungs (Ex Libris CD 6058). A pupil of Scarlatti, Soler is a much underrated and underplayed composer. These pieces abound with castanets, tambourines, guitars, and dance to Moorish and Spanish rhythms. They are one of the little glories of eighteenth-century Spain.

Camille Saint-Saëns, *Piano Concerto No. 1, etc.,* Jean-Philippe Collard, André Previn (EMI CDC 7 49757 2). Most of the time, Saint-Saëns is something of a nerd. But this album is a journey straight into the arms of the Second Empire. The "Wedding Cake" Caprice-Valse is so frivolously and unaffectedly charming, you'll think your veins have been injected with champagne.

—JOHN LELAND and DAVID DANIEL

PHOTO: STEVEN MEISEL

TINA BOSSIDY

Carlos Falchi

BLOOMINGDALE'S

Helene Alexopoulos, New York City Ballet's newest ballerina, is also one of Balanchine's last protégées. DAVID DANIEL follows her progress

ALEXANDRA DANILOVA, THE GREAT BALLERINA WHO danced as a child for Czar Nicholas II and who toured with some of the world's most notorious ballet troupes, was once asked which company fostered the most acrimonious rivalries among its ballerinas. "The New York City Ballet," she answered without hesitation.

The reason was George Balanchine, whose autocratic rule divided the company between the chosen and the forsaken. Helene Alexopoulos was among the former. One of Balanchine's last protégées, she joined the New York City Ballet in 1978 while still a teenager and was promoted to soloist in 1984; when the company opens its season this month, she will take the stage in New York for the first time as a principal dancer.

"I only want the best," Alexopoulos says. "When I was in high school I decided I wanted to go to Harvard or join the New York City Ballet. I was accepted by both. I chose the ballet." Actually, Balanchine made the decision for her. Visiting Chicago, he saw Alexopoulos in a class taught by Maria Tallchief. Afterward, enigmatic as a pope, he told Tallchief, "I'll take the Hawaiian girl."

Exotic, yes; Hawaiian, no. Alexopoulos is a Greek-American from Oak Park (a suburb of Chicago), who finds her inspiration in another Greek-American, soprano Maria Callas. "It's Callas's musicianship I try to learn from," Alexopoulos says. And she has. Her deeply poetic reading of the "walking" pas de deux in Balanchine's *Emeralds* is one of the highlights of today's New York City Ballet. She enters the scene on the arm of her cavalier from far upstage, walking on point. The couple aren't really going anywhere; they are lovers strolling through a garden. Before we ever quite realize it, the walk becomes an eloquent but restrained and formal love duet. As the pas de deux ends, instead of taking the expected pose, Alexopoulos begins again walking on point. With her cavalier, she disappears into the wings at the same deliberate pulse and pace of her entrance. This exit brings a sudden rush of consciousness: it's as if we have been lost in a dream from which we have only just awakened. Alexopoulos makes us believe that the dance didn't actually occur, but that she was showing us what was in her heart as she strolled on her lover's arm. This drama is implicit in Balanchine's choreography. But it is Alexopoulos herself, her intense concentration and sensitive musicianship, who transforms this material into a visible, perfumed world.

Alexopoulos: a supremely musical ballerina

Alexopoulos entered the New York City Ballet under the old dispensation, and she still embodies it. She is a quintessential Balanchine ballerina: fleet, tall and long-limbed, modest, fastidiously musical. Both Peter Martins and Jerome Robbins, the company's current ballet masters, have acknowledged her gifts by creating important roles for her. In last year's American Music Festival, she scored a personal success in William Forsythe's *Behind the China Dogs*.

I ask her how she copes with working in a company in which the competition seems to have a life-and-death intensity. "For reasons that should be completely obvious, there are very few close friendships among the ballerinas in the company. But I get along with everyone," she says. "It's a difficult career, and very few succeed. The chances that both you and your best friend will make it to principal dancer are slim to none."

She pauses for a moment, then laughs and says, "But a lot of my best friends are soloists." ♥

"For obvious reasons, there are very few close friendships among the ballerinas in the company"

JOSEF ASTOR. Hair and makeup, Cris Galjour for Oribe at Parachute

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TELEVISION

Three popular shows offer **motherhood** role models. CATHLEEN SCHINE considers the choices

WHO IS THE BEST MOTHER: HOPE, ROSEANNE, OR Donna? I worry about this all the time, and I think you should, too. These three moms, standard-bearers of contemporary American family values (and the stars of *thirtysomething*, *Roseanne*, and *The Donna Reed Show*, respectively) allow us to consider the importance of one's attitude toward camping in the child-rearing process. The proper balance between good cooking and spiritual repression can be studied as well. And finally, there is the intriguing proposition that smug self-consciousness does *not* necessarily disqualify someone from successful motherhood: Hope's daughter, Janie, could indeed grow up with warm, fond memories of clusters of adult chins wagging importantly above her, the way people used to remember the fragrance of Mom's apple pie. I have tried emulating each of these mothers, and while Roseanne was the most fun, Donna the most tiring, and Hope the most embarrassing, none of them seemed particularly effective. I'm probably doing it wrong. Which one would you like to be? Which one would you like to have as your mother? Do those questions have the same answer, and if not, why not?

Donna Reed, TOP, of *The Donna Reed Show* vigorously nurtures daughter Trisha; LEFT, *thirtysomething*: Hope (Mel Harris) and Michael Steadman (Ken Olin) share and relate, daughter Janie looks on; BELOW, *Roseanne*: Roseanne Barr, John Goodman, and the Conner brood.

FOOD

Hope: Pasta; at dinner parties *from which child is excluded*.
Roseanne: Classic family cuisine in big, bubbling pots; chili, spaghetti, Jell-O, etc.
Donna: Labor-intensive meals—homemade pickles; she serves her family hot lunches.

HOUSEKEEPING

Hope: "Janie thinks a kitchen is a place where there are fires and then people jump up and down screaming about the price of meat."
Roseanne: "I want this place looking just like I left it this morning—only clean."
Donna: "I've got to get a roast ready and do some extra cleaning and bake a pineapple upside-down cake. . . ."

MATERNAL INSTINCTS

Hope: Puts child to bed the moment friends come over.
Roseanne: "Let's see who can yell the loudest. I CAN. Now shut up."
Donna: "Ooo! What about your umbrellas and rubbers?"

► 266

Top: The Bettmann Archive; center: JIM SHEA/Capital Cities/ABC; bottom: TIMOTHY WHITE/Capital Cities/ABC

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TELEVISION

NATURE VERSUS NURTURE

Hope: Janie has no nature and demands the merest token of nurture, which frees Hope to direct the bulk of her nurturing at her many close unmarried friends.
Roseanne: Not only has nature left its bright, indelible mark on these temperamental children, but their mother notices how different they are and treats them accordingly.
Donna: Her children have sparkling natures, so Donna probably polishes them, although I have never actually seen it. Donna does have motherly chats, which are pleasant and reassuring, if not entirely open and forthcoming. Her children require little extra nurturing outside of wholesome snacks, which Donna does provide in abundance.

CAMPING

Hope: Feels she must spend quality time with her women friends on a soul-searching all-girl camping trip. Baby Janie, who, although female, is again excluded, must endure her own personal problems (whatever they may be; no one bothers to ask her) without the support of the other women.
Roseanne: Planning the honeymoon she and Dan never had, Roseanne refuses to go hunting and fishing. Her sister volunteers to take the kids, and Roseanne and Dan stay home for a romantic weekend, during which Roseanne runs the kitchen faucet to simulate a waterfall.
Donna: When Dr. Stone is called away on an emergency, Donna volunteers, despite sexist derision from him and their son, Jeff, to take the neighborhood boys on their camping trip. The whole thing is a great success when Donna secretly has the camp-out catered.

TOYS

Hope: Worries about Barbie's suitability as a role model.
Roseanne: Living-room floor strewn with messy toys like Play-Doh, glue, finger paints, gerbils, and Construx.
Donna: There appear to be no toys on this show. Snacks, yes; toys, no. Perhaps her children are too old for toys. Perhaps, like John Ruskin's parents, Donna and Alex consider toys too frivolous, and Jeff and Mary will grow up to be troubled, brilliant social-theorist art critics. ▼

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BOOKS

Latin America's "best-looking great novelist," **Mario Vargas Llosa** may also be, as GENE LYONS reports, the next president of Peru

Mario Vargas Llosa: the public man in a private moment

TO NORTH AMERICANS, THE ONLY PROSPECT MORE UNlikely than a serious literary figure running for president would be the converse—a successful politician who turned to writing novels. Not spy thrillers or inspirational tracts on the theme of *The Little Engine That Could*, mind you, but well-crafted books with memorable characters who suffer spiritual travail or are tempted into folly and sin. The voting public could not bear the shock. The word *imaginative*, in our political lexicon, is not a term of praise. In a successful democracy, nobody wants to be surprised.

For better and worse, things are very different in Latin America, where poets and novelists are often deeply involved in politics. The situation almost demands it. A writer who took no public stand on the grinding poverty and sheer brutality that constitute life throughout the region would be suspected of having neither a conscience nor a soul. "Here it is considered that a writer, for being a writer," the brilliant Peruvian novelist Mario Vargas Llosa once explained, "can also be a civic conscience, a person with economic, social, and political answers, a model for youth."

Vargas Llosa, at the age of fifty-three a perennial Nobel Prize favorite who has also been accurately described as "Latin America's best-looking great novelist," has always been a little uncomfortable with his public role. "In Latin America," he has said, "we have this drive to use too much fiction in our politics—and too much politics in our fiction." Even so, events in his native country have induced him to put his enormous cultural and personal prestige on the line. Coincidental with the publication in English of *The Storyteller*, his latest book, the novelist has become the odds-on favorite for president of Peru—should elections actually take place in 1990 and the candidate survive the campaign. Sadly enough, given the chaotic situation in that beleaguered nation, the odds against both of those conditions occurring are disturbingly high.

Beginning with *The Time of the Hero*, an excoriating portrayal of the military academy that his father forced him to attend, Vargas Llosa has compiled what amounts to a fictive encyclopedia of Peruvian life and culture. Indeed, Peru's military government burned one thousand copies of the book, helping persuade the author to remain in exile for almost twenty years. From 1976 to 1979, he served as president of PEN International, the writers' group that supports literary freedom in all parts of the world.

Though erudite, Vargas Llosa's novels are anything but stuffy. Outside Peru, his best-known novel is *Aunt Julia and the Scriptwriter* (currently being filmed in this country), an erotic satire set in Lima. Unabashedly autobiographical, it tells the story of Vargas Llosa's marriage, at the age of eighteen, to a thirty-two-year-old aunt by marriage. Politically speaking, however, his most influential novel may be the only one of Vargas Llosa's books set outside his homeland. Translated into English in 1984, *The War at the End of the World* is the bloody, unforgettable saga of a doomed insurrection by a fanatical religious sect against the Brazilian government in 1897.

It is from nothing less than his desire to civilize Peru that Vargas Llosa's presidential candidacy proceeds. Having long ago rejected the cult of the military strongman, the novelist stands almost alone among Latin American literary intellectuals in having jettisoned Marxism as well. He is outspoken in his condemnation of Latin American writers whom he accuses of using their great influence "not to fight against fanaticism, but to give respectability to fanatic positions and ideas . . . which has added so much to the daily massacres."

It is from nothing less than his desire to civilize Peru that Vargas Llosa's presidential candidacy proceeds

As a novel, *The Storyteller* makes for a decidedly odd campaign statement. It doesn't even hint at a ► 274

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political solution for the sorrowful dilemma at its core. At least indirectly, the novel chronicles the pillaging of the vast Amazonian rain forest now taking place in eastern Peru as well as in Brazil, Colombia, and Bolivia. What engages Vargas Llosa, however, is the aspect of that pillage least publicized in North America: the human side, the immense cruelty of Western cultures in conflict with aboriginal societies.

The story unfolds in alternating chapters narrated by two very different protagonists. One is an unnamed man with a biography much like Vargas Llosa's. As the story begins he finds himself in Florence, having gone to Italy "to forget Peru and the Peruvians for a while" only to come face-to-face in a photography gallery with "three or four photographs that suddenly brought back to me the flavor of the Peruvian jungle. The wide rivers, the enormous trees, the fragile canoes, the frail huts raised up on pilings, and the knots of men and women, naked to the waist and daubed with paint, looking at me unblinkingly from the glossy prints."

Almost against his will, the traveler finds memory pulling him back to a half-buried obsession with a primitive tribe of Amazonian nomads called the Machiguengas, and to an old friend of his youth nicknamed Mascarita ("the little masked one"). Saúl Zuratas was the friend's name, a Peruvian Jew doubly isolated by a hideously disfiguring birthmark on his face. Zuratas shared the narrator's youthful interest in the Machiguengas; he all but incarnated it—particularly the tribal institution of the storyteller, a kind of itinerant bard who traveled the jungle alone, chanting to isolated bands of Machiguengas the fables that made them one people. "The people who walk," the Machiguengas call themselves. Without their constant peregrinations and careful observation of ritual, they believe the sun will die and demons conquer the world.

An air of sorrowfulness cannot help hanging over the whole enterprise. As a people, the Machiguengas are doomed. That much seems clear. To survive at all, our narrator in Italy tells us, the tribe would have to become a sort of tourist attraction. Meanwhile "life has admittedly changed in that region, but not in any way likely to increase tourism. First came the oil wells, and with them camps for those who were taken on as workers: many Campas, Yaminahuas, Piros, and surely Machiguengas. Later on, or at the same time, the drug traffic began and, like a biblical plague, spread its network of coca plantations, laboratories, and secret landing strips, with—as a logical consequence—periodic killings and vendettas between rival gangs of Colombians and Peruvians. . . . And finally—or perhaps at the same time, closing the triangle of horror—terrorism and counterterrorism. Detachments of the revolutionary Sendero Luminoso [Shining Path] movement, severely repressed in the Andes, have come down to the jungle and operate in this part of Amazonia, now periodically reconnoitered by the Army and even, it is said, bombarded by the Air Force."

It is over this ghastly, heartbreaking muddle that candidate Vargas Llosa hopes to preside as the elected president of a constitutional democracy. Peru has three choices, Vargas Llosa tells his countrymen in campaign speeches: it can suffer under the boot of yet another military dictatorship, it can slide into left-wing totalitarianism, or it can rebel "against the heavy force of inertia" deriving from its historical blend of Hispanic and Incaic authoritarianism and risk democratic self-rule. The immediate danger, he concedes to reporters, is a militarist crackdown provoked by the Maoists of Shining Path, and with it "genocide and repression without precedent in Peruvian history."

Political opponents snicker at the novelist's naïveté and call him a dilettante. His speeches, they say, are better suited to North American ears than Latin American reality. Possibly that is so. Vargas Llosa may be a patriot, or he may be a fool. Yet there are times in the history of nations when these are one in the same thing. One can only hope that this haunting book does not serve as the novelist's epitaph. ▼ BOOKS ▶ 276

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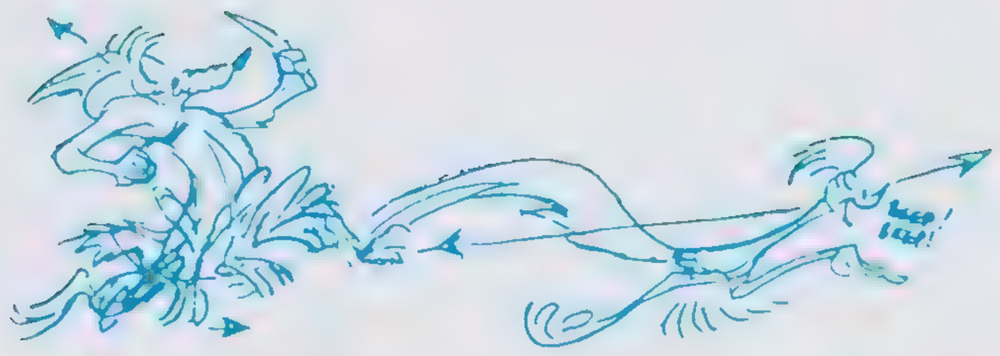

Lovable inkblots, from **Daffy Duck** to **Roger Rabbit**, frolic in three new histories of animation. BILL ERVOLINO takes a look

THE YEAR WAS 1937. WARNER BROTHERS HAD JUST introduced Daffy Duck to the world in "Porky's Duck Hunt," a short that had been made for Warners by Schlesinger Productions, an independent animation studio owned by Leon Schlesinger. According to Schlesinger cartoonist/director Chuck Jones, everything about Daffy seemed to work, except for his voice, which, in Jones's words, was "a cross between a stut-

tering 'hoo-hoo' and a spluttering laugh."

The heat was on. *Save Daffy Duck!*

For their second Daffy feature, the animators at Schlesinger asked the peripatetic Mel Blanc if he could imitate their employer's lisp and marry it to Daffy's character. Blanc, the voice of Bugs Bunny and countless other cartoon characters, said that he could. The cartoonists were so nervous about the result—their new and improved Daffy sounded exactly like their boss—that they typed up their resignations before screening the short for Schlesinger.

After the screening, Jones recalls, the lights came up and Schlesinger jumped to his feet. "Jeethus Christh," he howled, "that's a funny voithe! Where'd you get that voithe?"

The story, *hilariouthly* recalled in Jones's book *Chuck Amuck: The Life and Times of an Animated Cartoonist* (Farrar, Straus & Giroux), captures the lunacy that inspired the likes of Daffy, Bugs, Porky, Elmer, Road Runner, Wile E. Coyote, and Pepé Le Pew. But we also learn that the lunacy was tempered with a devotion to filmmaking, to expanding the medium, to all-around excellence.

During those early years, the bulk of the praise heaped on animated films was reserved for the holy Disney empire. We have since come to realize that those irreverent inkblots from Warners, MGM, Walter Lantz, and the Fleischer Brothers (Popeye, Betty Boop, et al.), despite their low budgets and seven-minute running times, were some of the wittiest and most exuberant moments ever captured on film. ▶ 278

Woody Woodpecker, whose antic version of "Figaro, Figaro, Figaro" in the animated *Barber of Seville* brightened up the war years

Wile E. Coyote and Road Runner, TOP RIGHT.
ABOVE RIGHT: **Fred and Wilma Flintstone.**
ABOVE: **Joe Barbera and Bill Hanna at MGM in 1939.**

Top to bottom: CHUCK JONES © Warner Brothers; © 1960 Hanna-Barbera Productions, Inc.; courtesy of Joseph Barbera private collection; courtesy of Universal Films

ha ha ha

© 1989 Clairol Inc.

And, thanks to television, they are still with us, as fresh and funny as when they first spilled onto movie screens.

The enduring quality of these works was not an accident. The animation studios, Jones relates, had their own Studio System. In the course of breaking into the business, each cartoon character returned to the drawing board, where his look, his voice, and his "persona" were defined and polished. From those sessions, certain rules were established: Elmer Fudd never knew what was going on around him; Bugs Bunny always knew what was going on and was one step ahead of it; Daffy Duck was bright enough to understand what was happening to him but never able to control it. The rules were golden.

Jones compares the animated stars of the thirties and forties to such comic legends as Chaplin, Keaton, Laurel and Hardy. To audiences, the author notes, Bugs and his buddies were real people, even though most of them were animals and all of them were animated.

"Believability," Jones pronounces. "That's what we were striving for. Not believability by the audience: that will follow. But belief in the life of the characters—by the writer, the artist, the director, the animator. That, after all, is the . . . meaning of the word *animation:* to invoke life."

If *Who Framed Roger Rabbit?* and this year's "Tummy Trouble" have given us some idea of where animation is heading, Jones, a three-time Academy Award winner, seems content to show us where it has been. The same could be said for Charles Solomon. In *Enchanted Drawings: The History of Animation* (Alfred A. Knopf), Solomon frames not only Roger Rabbit but virtually every major cartoon character to emerge during this century.

Solomon's overview lacks the élan of Jones's inside view, but *Enchanted Drawings* is thoroughly researched and multipartisan, including the works of Disney, MGM, Dave and Max Fleischer, and Hanna-Barbera. (What's the inside dirt on Mr. Magoo? Woody Woodpecker? Rocky and Bullwinkle? Solomon knows—and tells.)

In the course of his study, Solomon enforces the magical notion that cartoon characters were working actors—a concept that later became the basis for *Roger Rabbit*. During the war years, Solomon notes, while Bette Davis and Katharine Hepburn were manning the stage-door canteen, Donald Duck did his part by starring in "The New Spirit," showing audiences how to complete their new income tax forms—and then explaining how their tax dollars were contributing to the war effort.

Meanwhile, the Seven Dwarfs were making educational films for the Coordinator of Inter-American Affairs.

Another colorful volume, Ted Sennett's *The Art of Hanna-Barbera* (Viking), follows the careers of William Hanna and Joseph Barbera from their cat-and-mouse (Tom and Jerry) days at MGM to their founding of an animated television dynasty (Huckleberry Hound, Yogi Bear, the Flintstones, and the Jetsons were all Hanna-Barbera creations).

As Sennett informs us, the team based *The Flintstones*, perhaps their best-known cartoon series, on Jackie Gleason's *The Honeymooners*. Initially, the animators merely transported the Kramdens and the Nortons to the suburbs, an identifiable locale for early sixties audiences. But Hanna and Barbera wanted an additional twist with plenty of sight-gag potential. They tried making Fred a Pilgrim, an Indian, and a Roman before moving him to Bedrock, a Neanderthal Levittown.

The Flintstones became television's first animated sitcom: a real family with real problems—at least by TV standards. The show also featured a real animation milestone, the birth of Pebbles Flintstone. But all of this reality, Sennett notes, was apparently wasted on *New York Times* theater critic Brooks Atkinson, who wrote, in 1963: "Thanks to the raciness of the cartoon medium, [*The Flintstones*] are worth a hundred of the standard comedies, and they make actors look inept and anxious." As compliments go, it was the critical equivalent of four or five yabba-dabba-doos. ▼

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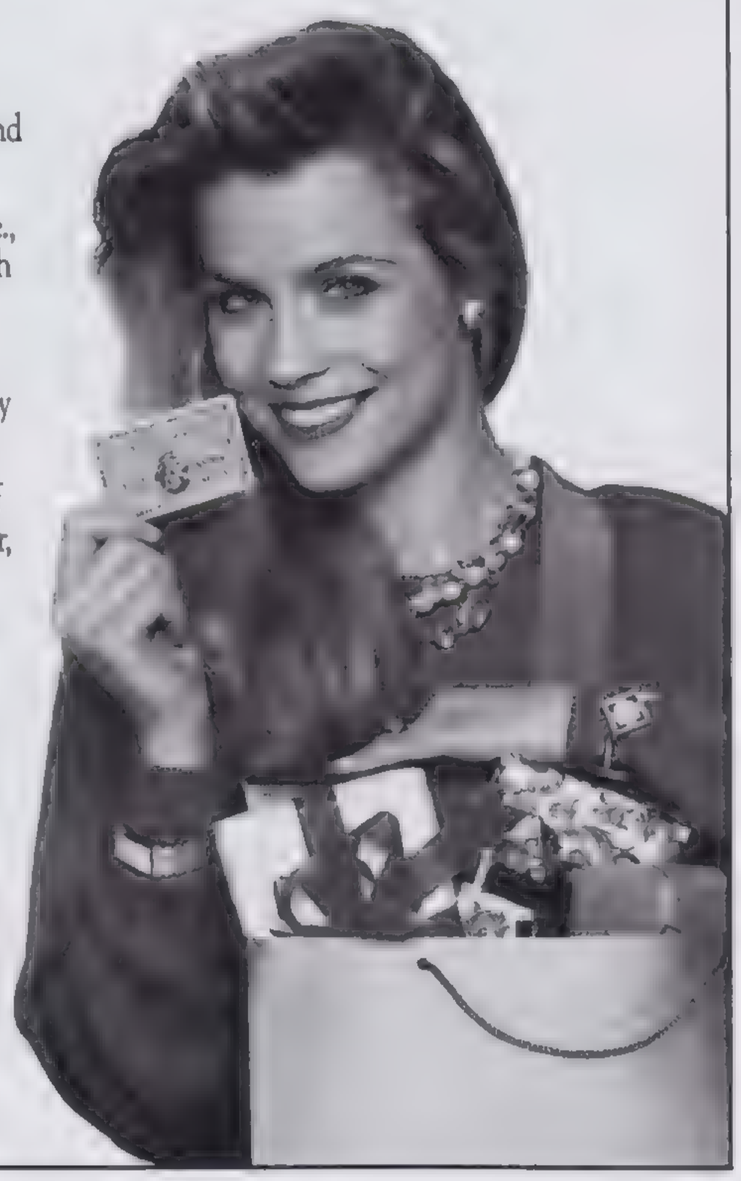

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BOOK BRIEFS

Three new books persuade BRENDAN LEMON that **biography** is often better than fiction

Louise Brooks in 1928, the year before she stunned the world as Lulu in *Pandora's Box*

"I WAS LOUSED UP BY MY LOLITA EXPERIENCES," LOUISE Brooks once said, referring to her molestation by a middle-aged man in Cherryville, Kansas, when she was nine. The incident is but the earliest instance of sexual domination reported by Barry Paris in his biography *Louise Brooks* (Knopf), which buffs up the hedonistic image of the almond-eyed, helmet-haired girl who, as Lulu in G. W. Pabst's 1929 *Pandora's Box*, gave the screen one of its most vivid erotic icons. Paris reconstructs Brooks's stints as a Denishawn dancer, Ziegfeld Follies chorine, and Paramount actress, as well as her less glamorous years as an aging alcoholic relying on the favors of millionaire men. In 1956, Brooks moved to Rochester, New York, to write essays about film, but the sorrows of gin followed. At least there, however, she could sift through her Hollywood and European past, and pass on nuggets of it to privileged correspondents. Like Djuna Barnes, Brooks cleaved to a small apartment in her final decades, fending off curiosity seekers and uttering difficult truths. When Pandoramonium hit, in 1979, she worried that she was simply the cineast's flavor of the month. As Paris's absorbing biography makes clear, she wasn't. ▶ 282

Frank Driggs Collection

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BOOK BRIEFS

So profusely talented was Federico García Lorca, it's a wonder that Ian Gibson, after more than a decade of research, has kept his superb biography (Pantheon) to a mere 472 pages. In addition to poetic and dramatic gifts that made him the most widely translated Spanish writer (surpassing even Cervantes), Lorca's singing and acting abilities impressed such friends as Salvador Dalí, while his pianism startled Manuel de Falla. And his personal charm was electric. That Gibson chronicles Lorca's public activity more thoroughly than his private life is no surprise. Lorca kept no diary, was discreet in his letters; and few who knew him will discuss his homosexuality. Lorca's struggle with his emotional affinities contributes to the theme of thwarted love that recurs throughout his earthy, folklore-laden work as well as his family-centered life. Even his last attachment, to the heterosexual footballer Rafael Rodríguez Rapún, was troublesome. The story of Rapún's death during the Spanish Civil War provides a stirring afterword to Gibson's account of Lorca's murder by a right-wing fusillade in 1936. The poet was thirty-eight.

It is a measure of the difficulty Susan Cheever had in creating an imagined world in her new novel, *Elizabeth Cole* (Farrar, Straus & Giroux), that one cannot help ticking off the similarities between the author and her fictional narrator. Namely: each is married, for a time, to an art-world insider before moving on to a liberal journalist boyfriend. And both women grew up in the shadow of a well-regarded, booze-belting father. Elizabeth's dad, Fairfax, is a painter, the opening of whose retrospective at the Whitney Museum provides the novel with its shapeliest set piece; and Cheever *père* is the novelist whose elusive character was pinned to the page by his daughter in a splendid memoir, *Home Before Dark*. Though *Elizabeth Cole* affords the pleasures of what used to be called, patronizingly, a "women's novel," the book's succession of Harlequin howlers suggests that perhaps Cheever should drop the pretense of fiction and resume her own life story. —**BRENDAN LEMON**

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Marvin Heiferman's **all-encompassing eye** has redefined photography.

RICHARD B. WOODWARD takes a look at his impact

The critic and curator at ease, LEFT, and two works he's chosen for Image World at the Whitney Museum: ABOVE, Gran Fury's 1989 AIDS billboard and, RIGHT, Frank Majore's ironic *Blue Martinis*, 1983

"I'M NOT A THEORETICIAN, BUT I TRUST MY RESPONSES," says Marvin Heiferman, explaining how he looks at photography and why his once-unique views have become prevalent. "Although I was aware my approach was idiosyncratic, it made sense to me, and the more traditional ways of seeing photography, after a point, didn't."

Heiferman does not look or sound like an influential figure. His ponytail, pale glasses, and deeply inset grin, as well as his predilection for striped cotton clothing, are part of a friendly, breezy manner that disguises his frenzy of activity. It is hard to say where his influence comes from. He has no base for the many shows he organizes, no forum where his thoughts about art regularly appear. In his mutable roles—independent curator, lecturer, writer, dealer, consultant—he has functioned as an agent provocateur rather than a focused presence. But he is undeniably a force, probably the liveliest catalyst for change in the New York photography world in this decade.

"Marvin has done more than anyone to support the kinds of photography that museums and galleries used to ignore," says Willis Hartshorn, of the International Center of Photography in New York City.

That museums no longer ignore the photographers who have long interested Heiferman will be underscored at the Whitney Museum of American Art this month when Image World: Art and Media Culture, which he organized with curator Lisa Phillips, opens for a three-and-a-half-month run. The show is one of his rare appearances inside a traditional institution and caps a decade devoted to challenging the boundaries of photographic art—beyond fine prints and into the realm where Andy Warhol reveled: the image—any image—as a natural product of the modern age.

"We started talking about the show a year and a half ago," says Heiferman. "We thought: it's the 150th anniversary of photography, and everybody's going to do a history. But no one will deal with the importance of the photographic image on contemporary art, or on life in general. One of the problems I still have with the photography world is the idea of the 'still photograph,' which doesn't take into account most photographic experiences we have. So we thought: let's do a show that expands our notion of what the 'photographic' is."

With more than one hundred works produced over the last thirty years—from Robert Rauschenberg and James Rosenquist to Richard Prince, Barbara Kruger, and Jeff Koons—Image World will duplicate the overwhelming presence of photographic images in daily life. However, few "photographers" will be in- ►286

Top left: TIMOTHY GREENFIELD-SANDERS; *top right* ALDO HERNANDEZ/Creative Time, *bottom* collection of the artist

Marlboro Lights

The spirit of Marlboro in a low tar cigarette.

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cluded. "There will be little themes within the show: newspaper reproductions, televisions as fetish objects, artists who promote themselves through photography," says Heiferman with obvious delight. "We'll have video monitors in the halls with commercials for the exhibition. One wall will be magazine ads."

A wide-eyed, funny, undiscriminating attitude toward the sources and messages of photographs has always marked Heiferman's installations. At P.S. 1 five years ago, The Family of Man: 1955–1984, Heiferman's deconstruction of Edward Steichen's 1955 blockbuster, presented postcards, cereal boxes, movie publicity stills, newspaper shots of Michael Jackson and Ronald Reagan next to documentary work by such serious photographers as Tod Papageorge and Bruce Davidson. Heiferman belongs to the vanguard who have made art about media the signal style of the late eighties. But unlike some critics and curators who dismiss art photography out of hand, he still talks movingly about the black-and-white prints of Robert Adams and Lewis Baltz. He is one of the few people who can translate the concerns of "artists" to "photographers," and vice versa.

His background has provided him with unique advantages for these hard negotiations. Heiferman came to photography after a miserable period in the late sixties at film school and two happy years as a teacher of emotionally disturbed children. He discovered he wanted to be a painter and, to support himself, took a job at Light Gallery, then the most respected photography gallery in New York. Heiferman declined an offer to become director and returned to painting. But when his unemployment insurance ran out, he could not turn down the chance to work at Castelli Graphics, where he was director from 1975 to 1982.

It was seeing Jasper Johns's crosshatch paintings in 1976 that finally turned Heiferman from painting to photography. "I remember going upstairs every day, looking at them, knowing they were beautiful but having no idea what they were about," he says. "Then I started looking at my own painting. I had this sensation that if I walked outside my loft and a Sixth Avenue bus flattened me, someone who looked at my work would have no idea who I was or what I cared about. I realized I was much more interested in photographic imagery, because it reflected my life and what was going on around me. It wasn't a photographer who overwhelmed me with his work; Johns did it to me."

In 1983, after he left Castelli, he coauthored and coedited with Diane Keaton a collection of publicity stills, mostly from forties and fifties movies, called *Still-Life*, that brought out the macabre, stylized,

campy, and surreal qualities of these studio discards. "Diane and I spent two years, off and on, in Los Angeles, rummaging around for pictures that many people considered trash. There was no critical support, no history for it. But it made perfect sense. And it had to do with the art that we were looking at—Cindy Sherman, appropriation, found imagery."

Heiferman has fed himself in his post-Castelli years by representing photographers as different as Frank Majore, whose slick, large-scale pieces mimic the allure of advertising, and Nan Goldin, who documents the often sad and sordid lives of her downtown New York friends. Heiferman's many projects have exposed him to charges of conflict of interest, of promoting artists he represents in shows he has organized. He has since stopped acting as a dealer, although he remains a consultant to corporate collections.

What most excites him at the moment are books. In February, Vintage will release a series Heiferman has put together with Carole Kismaric, called The Picture Library of Everyday Life. These books are hard to describe or categorize, except that each uses photography in a different way. *I'm So Happy*, the first, is a collection of stock photos from archives that tell the story of a hypothetical person from childhood in the 1950s until death in the middle of the twenty-first century. The second, *The Edge*, is about a day in the life of a person beset by anxiety and hysteria; the third, *Love Is Blind*, doesn't have a narrative but instead will be a scrapbook of images of love in our lifetime. He is aware that what he is doing—a kind of postmodern *Life* magazine photo-essay—may be too sophisticated for the general public. He shrugs. "If they work, they will be very successful; if they don't," he grins, "they'll be very interesting cult books."

His next project is an ambitious exhibition, The Indomitable Spirit, that will address the issue of, and raise money for, AIDS. "We wanted to bring together the photography community, which is a loopy idea, because what is it? I asked photographers to make work for the show on the idea of courage and bravery," he says. Scheduled to open at ICP in February 1990, the show will tour briefly and then, in November, Sotheby's will hold an auction of the works.

If Heiferman's unorthodox and egalitarian eye now looks a little safe and chic, he can't be blamed for the fact that his ideas have synchronized so easily with the mood of his time. By trusting his stray thoughts and feelings about the way we are changed by the swarm of images that greet us each day, he has shown us how curious, invasive, mind-altering, and matter-of-fact photography has always been. ▼

As evidence mounts of the strong link between **nutrition and immunity,** LORI MILLER KASE asks: can the use of supplements help in the fight against disease?

EVERY OTHER DAY, ABOUT TWENTY-TWO THOUSAND physicians in the United States pop a beta-carotene pill (or a placebo) in the hope of reducing their cancer risk. They are participants in the Physicians' Health Study, the largest National Cancer Institute–funded trial to date and one of several dozen human studies under way around the world designed to evaluate the role of nutrients in protecting the body against disease.

Medicine has only recently begun to focus on the potential of nutrients, but the public has always been intrigued with the idea of eating to stay young or healthy. Popular books like Dr. Brian Morgan's *Nutrition Prescription,* and *Formula for Life* by Kronhauser et al. have flooded the market with advice on using nutrients to prolong life and prevent disease. And it now takes months to get an appointment with so-called diet doctors like Stuart Berger and Robert Giller in New York City, who treat patients with vitamins and minerals in efforts to improve their health. In fact, a growing number of "vitamin therapists" across the country dispense vitamin pills as if they were some kind of miracle drug, capable of preserving youth and combating everything from allergies to yeast infections.

"That's unfortunate," says David Jacobs, M.D., a physician based in Washington, D.C., who is board-certified in internal medicine, clinical nutrition, and allergy and immunology, "because it creates an atmosphere where the medical and scientific communities are reluctant to express their convictions. Nutrition therapists may go overboard, but the medical community is reluctant to acknowledge that there may be some cases where vitamin therapy is appropriate."

Several micronutrients, in fact, have been shown to boost immune function in laboratory animals, increasing resistance to diseases ranging from cancer to cataracts. Fish oils, too, seem to prevent the spread of certain cancers.

Much of the current research focuses on the vitamins and minerals known as antioxidants, thought to boost the body's defenses by neutralizing destructive "free radicals"—molecules formed in the body or taken in from the environment. In the body, these highly reactive chemicals are produced through normal metabolic activity; in fact, the body's own immune system produces free radicals to protect itself from foreign intruders. But if unchecked, for example, by antioxidant nutrients such as vitamins C and E, beta-carotene, and selenium, free radicals can set off a chain of reactions leading to cell destruction and cancerous growth. Some scientists also believe that antioxidants may help to protect lungs from the deleterious effects of air pollution and theorize that antioxidant-rich diets may even slow the aging of the immune system.

BEYOND THE RDA

For years, experts have said that RDA (recommended dietary allowance) levels supply people with all the vitamins and minerals they need. But the RDAs are based on the amounts of nutrients needed to *prevent* deficiency diseases. "Now," says William Pryor, M.D., director of the Biodynamics Institute and professor of chemistry and biochemistry at Louisiana State University at Baton Rouge, "experts are asking the question: can some optimum health be achieved by providing micronutrients beyond minimum levels?"

Evidence suggests that increased intake of certain vitamins—beyond the RDA levels—might be especially prudent for smokers, who, in studies, have been found to have reduced blood levels of vitamins A, C, and beta-carotene, and lower resistance to disease. Charles H. Hennekens, M.D., professor of preventive medicine at Harvard Medical School and Brigham and Women's Hospital, points out, however, that kicking the habit would be a far more effective way of reducing cancer risk than increasing beta-carotene, even if this was shown to prevent lung cancer. "It would be tragic for a middle-aged American smoker to take beta-carotene rather than quit smoking," he says.

On the question of vitamins, many doctors cling to an antisupplement stance

The National Cancer Institute (NCI) is currently sponsoring about thirty human trials examining the effects of various supplements on different cancers. The Physicians' Health Study will evaluate the effect of beta-carotene on the development of all types of cancer. Other studies are testing the potential of synthetic vitamin A in preventing breast cancer, and folic acid in inhibiting cervical cancer. The prevention of skin and colon cancers through supplementation of beta-carotene, A, C, and E is also being studied. All of these nutrients have proven effective in fighting cancer in laboratory animals.

DIETARY FATS AND DISEASE

Like vitamins and minerals, dietary fats have now been shown to affect the body's ability to fight disease. Excess fat intake, already associated with heart dis- ▶ 290

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ease and the development of certain cancers, is thought to impair immune function as well, and to influence hormones that stimulate breast and reproductive cancers. Medical organizations have recommended that individuals reduce total fat intake to 30 percent or less of calories, with 10 percent coming from saturated fats (found primarily in meat and dairy products), 10 percent from polyunsaturated fats (found in most vegetable oils), and 10 percent from monounsaturated fats (found in olive and canola oils). But in attempting to cut back on saturated fats, many people have simply replaced them with polyunsaturated fats, which animal studies reveal may promote tumor growth.

"It's important not to substitute fats, but to reduce total fat intake," says George Blackburn, M.D., Ph.D., associate professor of surgery at Harvard Medical School and chief of the Nutrition Metabolism Lab at New England Deaconess Hospital. Dr. Blackburn acknowledges that certain polyunsaturated fats (those containing linoleic acid—for example, soybean, sunflower, and corn oils) have been indicted as potential cancer promoters, but he says he has found evidence in animals that another type of polyunsaturated fat (that with omega-3 fatty acids, found in fish and canola oil) actually suppresses cancer growth. Blackburn is currently administering fish-oil supplements to 120 patients with early-stage breast, colon, and prostate cancers to test whether this polyunsaturated fat prevents tumors from metastasizing.

The NCI is also looking at total dietary fat intake in relation to breast, colon, and skin cancers.

TO SUPPLEMENT OR NOT TO SUPPLEMENT?

When it comes to reducing fat and eating more fruits and vegetables high in the antioxidant nutrients, medical authorities are in agreement. But on the question of taking vitamins, doctors cling tenaciously to an anti-supplement stance. "No vitamin pill," goes the litany, "can replace a well-balanced diet."

But the average American doesn't eat a well-balanced diet. According to NCI epidemiologist Gladys Block, Ph.D., who with colleague Blossom Patterson, M.A., analyzed data from a national survey assessing what Americans eat, only about 50 percent of the population eats any fruit at all on a given day, and just 20 percent of the population consumes beta-carotene-rich foods daily (such foods include carrots, peaches, cantaloupe, and sweet potatoes). Block acknowledges, "Because of poor dietary habits, it's possible that many Americans could benefit from vitamin supplements, but they shouldn't take vitamin pills in- ►292

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stead of eating a diet that includes lots of fruits and vegetables.''

But even doctors convinced that supplementation is permissible in some cases are reluctant to go on the record. They reason that most of the evidence so far is derived from inconclusive laboratory animal studies. ''Animal studies are not necessarily applicable to humans,'' insists Victor Herbert, M.D., chief of hematology and nutrition at the Bronx VA Medical Center and professor of medicine at the Mount Sinai School of Medicine, both in New York City. ''And most human studies don't necessarily show cause and effect, just coincidence.''

Scientists have performed human studies that compared cancer and other disease rates in people who reported that they had eaten more of certain foods, but very few large studies in which people are put on specific diets or given certain supplements and then monitored for a period of years have been completed. And it is only these kinds of studies that scientists claim produce definitive evidence.

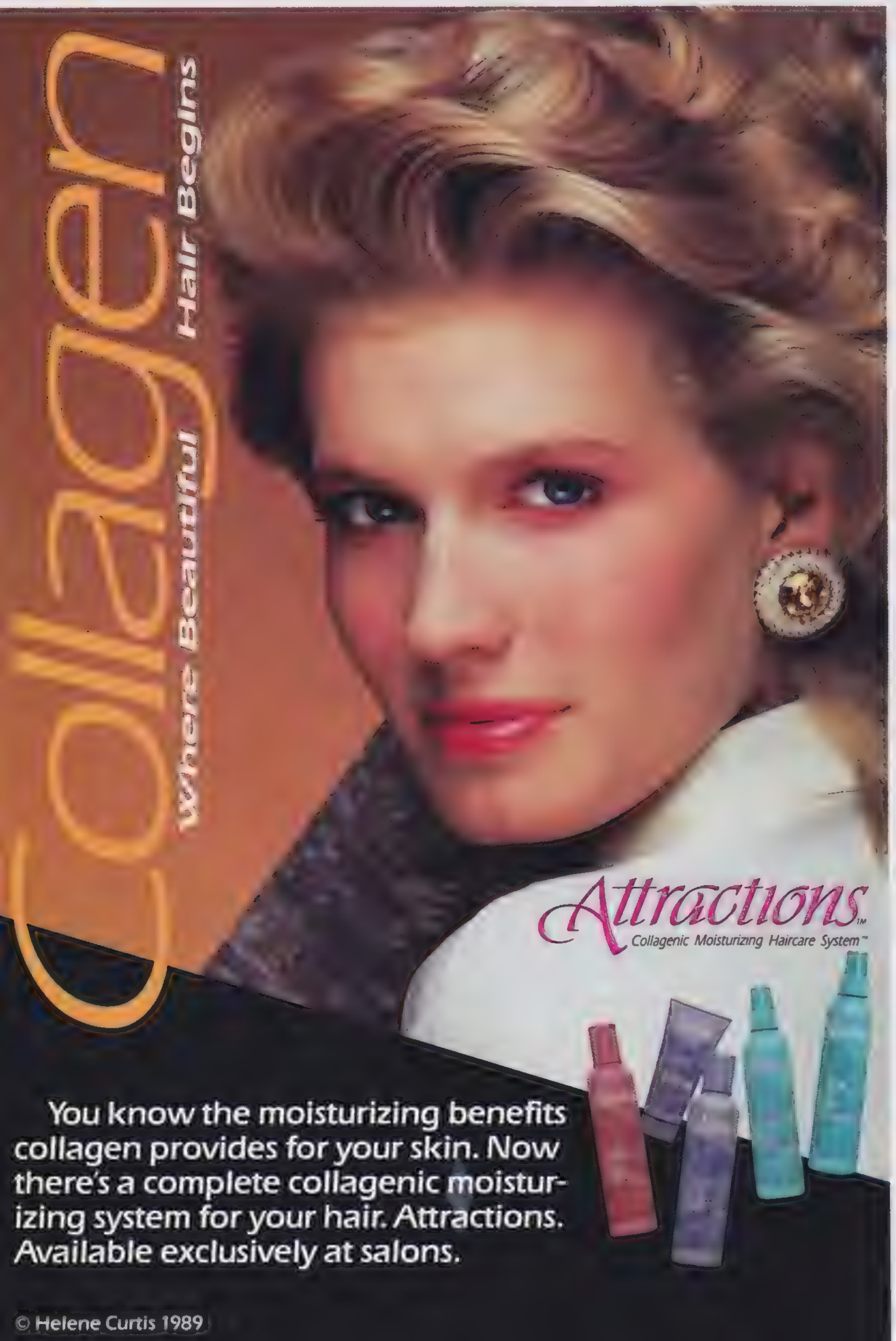
Indeed, several experts point out that there is no way of knowing from epidemiological data whether the decreased cancer risk noted in people who consume more beta-carotene-rich food, for example, is due to the beta-carotene or to other nutrients found in the food.

Although human studies are in progress, it will be years before the current trials are completed. ''If we wait for all of the data from these studies to come in before we make any recommendations,'' says Dr. Jacobs, ''then the current generation loses out.'' Jacobs feels a responsibility to advise patients of current work being done on diet and disease. ''For patients with very strong family histories of cancer, supplementation is a consideration, as long as it's safely done and doesn't exclude conventional therapies,'' he asserts.

Even medical experts who are pro-supplement warn that supplements must be taken cautiously. High-dose supplements of any one vitamin or mineral could throw the body's entire nutrient system off-balance. Safety is especially important when people start to play around with minerals. Iron and zinc have both been shown to boost immunity, for example, but excess amounts of these minerals may, in fact, impair immune function. In addition, certain substances, like selenium and vitamin A, are extremely toxic if taken in excess.

''When you take large amounts of any vitamin, it functions as a drug,'' adds Dr. Herbert. Before using vitamins as drugs, he says, scientists must ask ''one, whether it is more effective than doing nothing; and two, whether it's as safe as doing nothing.'' For many doctors, these questions have not been adequately answered.

Still, surveys indicate that as many as a third of all Americans take supplements despite conventional medical wisdom. But perhaps the fact that twenty-two thousand doctors agreed to participate in the Physicians' Health Study and subject themselves to supplementation indicates that conventional medical wisdom is changing. ▼



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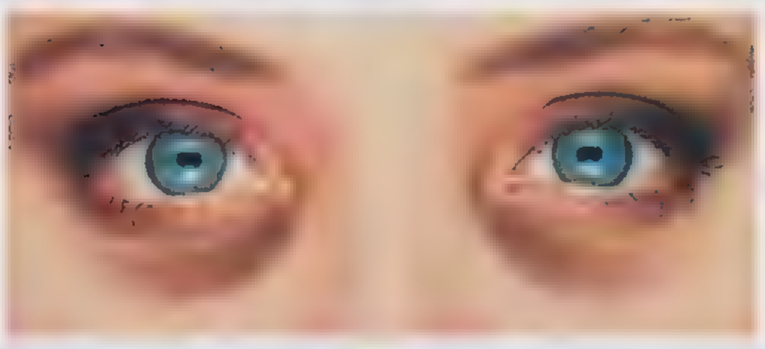

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LORD & TAYLOR

HOROSCOPE

By Michael Lutin

Dear readers: The planet Pluto is highlighted this month. Since it entered Scorpio in 1983, Pluto has brought *everybody's* darkest side into the open. This month, expect more dirty laundry to be washed in public. But before condemning those who reveal or act out their less wholesome personality traits, bear in mind that every clothesline has its bit of dirty linen—including your own.

P.S. Some low-minded astrologers insist that Scarlett O'Hara *had* to be a Scorpio just because she vowed to lie, cheat, and steal. Those who make snide judgments about Scorpios don't know the devastating things that have been going on in the lives of these loyal, creative people.

SCORPIO
October 23–November 21

After a daunting month in October, the Sun and Moon restore you to your normal state of intensity, so now you can go back to risking everything for the sake of moral, creative, or personal integrity. Why must you always challenge yourself to ride blindfolded along the rim of existence? The answer is simple: everybody looks to you for your daring, courage, and ability to blow life into anything and make it flourish. So go to it.

SAGITTARIUS
November 22–December 21

This is a time to deal with a lot of the darker thoughts that, as a Sagittarian, you prefer not to acknowledge. The twelfth house influence throughout the month urges you to private contemplation. Be moderate in your escapist tactics, and try not to get carried away, especially in spiritual matters.

CAPRICORN
December 22–January 19

You are currently drawn to magnetic, self-destructive people whose outrageous exploits thrill you with vicarious delight. (For all their flair, of course, you usually end up floating them their rent money.) Planets around your Sun emphasize friendship. This is a good time to expand your social consciousness and show that even Capricorns care for the human condition.

AQUARIUS
January 20–February 18

The Sun, Moon, and Mars are overhead, so you ain't licked yet. This surge of motivation may only be temporary, but it's a healthy counterpoint to the creeping paralysis you've felt off and on during 1989. Now it's time to come out of your shell and deal not only with your own ambition, but also with the powerful people who control your fate.

PISCES
February 19–March 20

This is a month for opening up. There's a world out there, and though it might sound like a Piscean heresy, you must explore it. Planets in the ninth house trine to your Sun indicate travel. So don't just watch a TV movie about Australia—take a trip, feel the power of a new relationship. Those who once looked upon you as a jellyfish will be quite impressed.

ARIES
March 21–April 19

The eighth house new moon highlights passion and creativity this month, as well as the old Aries love for crashing headlong into impossible personal and financial crises. As if it weren't enough to prove your capability and credibility, you must also grapple with the big issues like death, taxes, and the essence of your gender identity.

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HOROSCOPE

TAURUS
April 20–May 20

Pluto in Scorpio is all about transformation (your own) by individuals you can't control. It's about giving up control—allowing yourself to be sawed in half by the magician in the hope that he'll put you back together again. So you may find yourself handing your faith and future security to someone remote and relatively unknown. If you find people taking more than you want to give, and taking it almost without permission, just tell yourself that this is part of the transformation.

GEMINI
May 21–June 21

You are in the midst of what we astrologers call a double quincunx, which in English means that eight planets are pulling you tighter than a slingshot. In the past, you have always relied on your dexterity and speed to avoid entrapment. This month it becomes necessary to take more considered action. Be especially watchful in the area of personal health, where you are presently vulnerable. Remember: long-term problems can best be solved by long-term measures.

CANCER
June 22–July 22

Loyalty in relationships is great, but when you have to use a stethoscope to see if the old heart is still beating, you need help. The fifth house Scorpio planets configure with Jupiter and Venus this month, so you may find yourself flirting right under your mate's nose. Before doing something you might later regret, weigh carefully how available you really are. Your need to feel young and beautiful this month is paramount, even if you have to resort to artificial means to achieve it.

LEO
July 23–August 22

This is a most enlightening time in your family relationships. You may never have realized the hold that home and family exert. Just take a little trip back to the candy store where you hung out, or the playground swings you swung on. The new moon at the bottom of last month's chart has triggered a powerful message: go home and procreate. These urges were planted a long time ago, and the beeper has begun to sound.

VIRGO
August 23–September 22

The third house of your chart opens up your mind—splits it in two, in fact—so you can accomplish a lot this month provided you don't have to devote much time to it. You will be restless, intense, and committed to reaping short-term dividends. Fortunately, you have a natural ability to be pure, chaste, clean, and healthy while simultaneously indulging in some distinctly non-Virgolike misadventures.

LIBRA
September 23–October 22

Libras hate to fight, but with Scorpio in the second house of Values, you're learning to stand up for what you want and what you think you're worth. Expect a showdown, especially over financial matters. Where once you would have found this a degrading proposition—scrapping, begging, manipulating, and juggling over mere *things*—you now discover that it's getting to be kind of fun.

Note: Dates of astrological signs may vary according to your time and year of birth. Check with your astrologer.

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the secret caribbean

From the beaches of Carriacou to the bistros
of Marie-Galante, a special report on
ten still-undiscovered islands in the sun

Les Saintes and Marie-Galante: the Saint Barts of the nineties?

ON MOST MAPS, LES SAINTES RESEMBLE INK SPATTER more than they do islands. Nonetheless, as our toy-size nine-seater plane chugged through the fifteen-minute flight from Guadeloupe, I saw a series of eight hilly islets sticking up from the sea like the backs of slumbering dinosaurs. Only then was I sure Les Saintes existed, that they were not simply some cartographer's mistake.

From the copilot's seat (where, much to my distress, I was asked to sit to allow space for more passengers), I got the best view of what the French call the *piste*, a word I had always understood to mean "trail." Apparently it also means "runway," though in the moments when our little plane paused to angle between two seemingly monstrous mountains, that is not what I saw stretching out below us and terminating at water's edge. What we landed on appeared distinctly trail-like to me.

Terre-de-Haut, Les Saintes' only developed island, is a mountainous landscape of craggy cliffs, small, pretty beaches, and velour hillsides strung with goats. The island's only town, Bourg, is a collection of colorful Caribbean-style houses that preside haphazardly over the deep-blue harbor, which is dominated by a large French navy battleship. The ship's presence is more curious than menacing, for it appears to do little more than send flotillas of sailors—wearing silly hats with red pom-poms—to shore on leave.

Each morning, much of the French-speaking island turns out to greet the boats arriving from Guadeloupe. Barefoot young girls flock to the pier bearing baskets of coconut-jam pastries called *tourments d'amour*, because they were once made by the wives of mariners while their husbands were at sea. Once you've watched the boats come and go (a major event), you're free to walk to the beach—the twenty-one vehicles on the island are for official use only—or climb to the summit of Le Chameau, or visit Fort Napoléon, an eighteenth-century structure that houses an eclectic collec- ▶ 308

Classic Caribbean: the face of Dominica, TOP; Grenadian spices, ABOVE; St. Lucian Rastafarian, BELOW; boatbuilding on Bequia, OPPOSITE.

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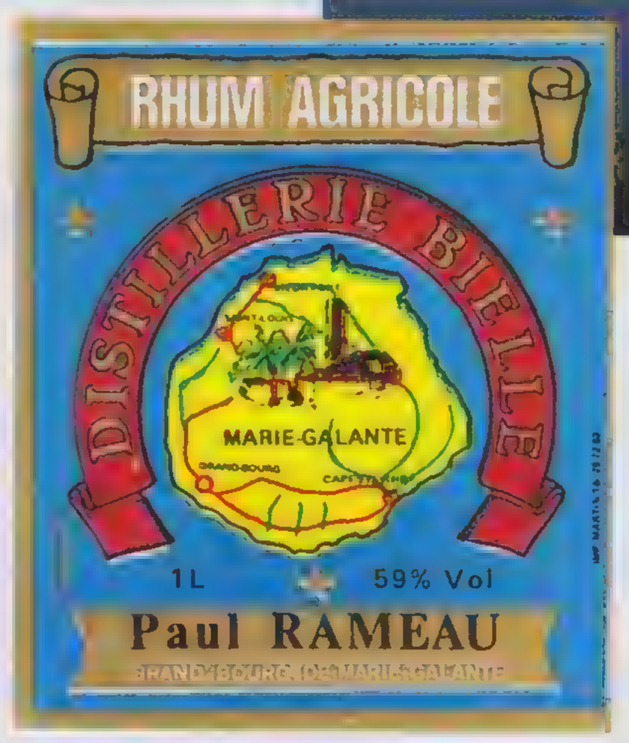
TRAVEL: secret caribbean



Terre-de-Haut harbor in the late afternoon, ABOVE; Marie-Galante rum label, LEFT.

tion of nondescript paintings, unmarked historical objects, and impressive cacti. Or you can simply sit in a café listening to local gossip, which takes no prisoners on this tiny island. By afternoon, when the fishermen return to unload large, snub-nosed *daurades* from their colorful wooden boats, you're likely to be part of the local lore whether you like it or not.

Fishing is what the uniquely honey-skinned, green-eyed inhabitants of Les Saintes are famous for, and it is what governs the early-to-bed, early-to-rise rhythm of Terre-de-Haut. You come to Les Saintes to be quiet, to eat absolutely delicious food—like sea-urchin quiche or locally smoked tuna—and to play on the island's reefs and beaches. Like everything here, the hotels are charmingly small and run by the islanders themselves. The seaside Village Créole is headed by the unofficial minister of tourism. And the mayor, a tall, jovial man aptly named M. Joyeux, has L'Auberge des Anacardiers, a lovely hotel in town with the only hotel pool on the island.

On Saturday night, the entire population under forty seems to migrate toward a makeshift, open-air disco called the Cha-Cha, located next to the ancient cemetery. In the disco, on the small cement dance floor, with only the nuclear-strength rum punch and loud Creole music to guide you, you can discover Les Saintois at their wildest.

One hour by boat from Les Saintes lies the hat-shaped island of Marie-Galante. Larger, flatter, and even less developed than Les Saintes, Marie-Galante is beautiful in a wilder, less calculated way. It is an island of sugarcane fields, dilapidated plantations, and rum distilleries. It is a place where air-conditioned rental cars (there are a few to be had at the pier at Grand-Bourg) look more out of place than the ox carts that creak through the farmland of the interior. Dramatic cliffs and exquisite beaches with sand the color of sweet butter line the coast.

Marie-Galante has the shaky beginnings of a tourist industry. There is a chamber of commerce of sorts, whose president happens to be the island's air-traffic controller and the owner of La Côte de la Plage restaurant. A number of enthusiastic locals have ambitious development plans, but aside from a snazzy new port and marketplace, there is little evidence of any real construction.

Which isn't necessarily a bad thing. It is this lack of commercialism that makes Marie-Galante both slightly less comfortable and infinitely more interesting than many of her more sophisticated Caribbean counterparts. On the one hand, there are only about fifty guest rooms on the entire island; the language is strictly French or Creole; and transportation involves renting a car or trusting your life to one of the few mini-van drivers. On the other hand, the island remains true to its Antillean roots. When I ate delicious Creole meals at restaurants like Tati Zazette and in L'Arbre à Pain, the fresh fish, conch, squid, and crawfish were prepared the way the islanders eat them—spicy and accompanied by lots of strong local rum. When I went to the beach, I was surrounded not by expensively undressed women smeared with coconut oil but by local schoolchildren enjoying the long summer afternoons. And when I walked through the streets of Grand-Bourg, I was met with polite curiosity or total indifference, but never with begging or bitterness or con-artistry.

On my way home, I stopped at a beach in St. Martin, where I had two hours to kill between flights. I overheard the following exchange, delivered in flawless New Yorkese, as we shuttled past the Mullet Bay Resort and Casino and the Benetton-equipped mall in a taxi-bus:

"Some beach, huh?"

"Yeah. Sure beats Long Island Sound."

I decided to answer "Barbados" without hesitation if they asked me where I'd been. But they didn't. With a little luck, the relative merits of Long Island Sound won't be discussed on Les Saintes or Marie-Galante for a long time to come.—**RACHEL URQUHART** ▶ 310

Terre-de-Haut

HOTELS: L'Auberge des Anacardiers Ten simple rooms; (011) 590/995-099...**Le Village Créole** Twenty-two duplex villas on the water; (011) 590/995-383...**Hôtel Kanaoa** Fourteen pretty rooms by the sea; (011) 590/995-136...**Hôtel Bois-Joli** Oldest hotel on the island; twenty-three rooms on the beach; (011) 590/995-038.

RESTAURANTS: Le Relais des Iles Best French cuisine...**Le Génois** Excellent grilled fish.

Marie-Galante

HOTELS: L'Arbre à Pain Seven small, quiet rooms in Grand-Bourg; (011) 590/977-369...**Hôtel Solédad** Well-known hotel with eighteen rooms just outside of Grand-Bourg; (011) 590/977-545...**Philippe Bavarday's Guest House** Four simple rooms with bath and kitchenette; (011) 590/978-197.

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TRAVEL: secret caribbean

Guana Island: a British Virgin Galápagos

IF A PRODUCER WERE PLANNING TO SHOOT A FILM IN the spirit of Agatha Christie's *And Then There Were None*, Guana Island, in the British Virgins, would be an ideal location. Although just fifteen minutes by boat from Tortola (the only way to get there), Guana feels totally cut off from civilization, wonderfully untamed, and more than a little mysterious. Guana is open only to the privileged few who have booked one of the fifteen rooms clustered on a hilltop at the center of this privately owned island. Along with a stone-walled main building, these accommodations—divided among whitewashed cottages that resemble Greek island architecture—make up one of the Caribbean's most exclusive, least-known resorts: the Guana Island Club.

There are never more than thirty guests on Guana, and they have the run of the otherwise uninhabited 850 acres. There are seven beaches—one of which is a half-mile strand of brilliant white sand, and two of which can be reached only by water, so a boatman delivers you and your picnic lunch there for as long as you wish before returning to pick you up. Beyond the beaches, there is snorkeling, windsurfing, sailing, tennis, and croquet. Guana is also one of the Caribbean's most important wildlife sanctuaries, said to harbor the richest variety of fauna for an island of its size in the West Indies, if not the world. There are over one hundred species of birds alone on this Caribbean Galápagos—from flamingos and elegant black-necked stilts to endangered masked boobies, brown pelicans, and roseate terns. There are also lizards and turtles and frogs and some very unusual bats. Guana gives its guests a detailed wildlife guide that includes directions for short nature walks as well as serious treks through the forests. This season the resort will also offer special wildlife weeks for conservation-minded travelers.

Isolated as it is, Guana is not for people looking for total privacy. It is an essentially clubby place: the unwavering routine is cocktails at seven, followed by dinner served family style at eight. As Simon Ibbotson, the resort's young English chef, puts it, "Guana doesn't work for everyone . . . the closest thing we have to nightlife here are parlor games."

The private pleasures of the Guana Island Club: the half-mile-long main beach, LEFT; friendly natives, BELOW LEFT.

Still, for the eclectic crowd—senators, CEOs, writers, conservationists—that has discovered this unusual Caribbean destination, Guana has exactly what they're looking for. Charades, anyone?—**RICHARD ALLEMAN**

For further information on the **Guana Island Club,** call (914) 967-6050. Rates: $465 a couple daily from December 16 to March 31; $325 at all other times; rates include all meals and sports equipment. The resort is closed in September and October.

Dominica: the wild isle

"A WILD PLACE, DOMINICA. SAVAGE AND LOST." THUS the remarkable writer Jean Rhys (1890–1979) described her Antillean island birthplace. Spiked with mountains, Dominica rises precipitously from the Caribbean, its valleys dense with primeval rain forests, waterfalls, and rivers. Mists drift among ghostly summits; the few roads are rugged and empty save for an occasional rattling truck or a solitary figure, a cutlass dangling from one hand. Columbus christened the island on his second voyage, in 1493, and sailed on without ever setting foot there. Today the few villages that pepper the coast, and even Roseau, the small, innocent capital, give the impression that time moves more slowly here. Rhys would still recognize Dominica; a local saying claims Columbus would, too.

I'd visited Dominica in 1982, to report on the last Carib Indians, the indigenous, once-cannibal race who survive as a group only on Dominica, their refuge for three centuries. Dominica remains an island for lost things, for ways of life vanished elsewhere in the Caribbean. Only sugar-white beaches are missing, and this has kept away the resort developers and the casino operators. As Rhys wrote, "Dominica will protect itself from vulgar loves." Visiting recently, I again fell hard for the island: for its sense of nature run riot, its sweet-tempered and independent people, and its tumbling capital.

I'd chosen to stay several miles from Roseau at Papillote Wilderness Retreat: two large bungalows perched against a steep hillside of steaming vegetation. Run by an American, Anne Baptiste, and her Dominican husband, Cuthbert, Papillote has its own hot springs, extravagant tropical gardens, wander- ▶313

Left: STEPHEN FRINK/The WaterHouse; *top:* FRAN TAUBMAN

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ing geese and peacocks, magnificent food, and simple rooms with vines painted around the walls.

Dominica is said to have a river for every day of the year. You can bathe nearly anywhere on the island, and locals do. From Papillote I walked to Trafalgar Falls, two high chutes that begin way up the "morne" (mountain) and run as rivers to Roseau. Where the water thundered down into a pool, I swam through a rainbow and sat beneath a course of hot water streaming down beside the cool falls. Another day I hiked muddy trails up several mornes on the island's high interior. Tropical tempests came and went in ten minutes. I walked through clouds and through jungle until I was overlooking the vast, many-fingered Freshwater Lake, a sullen sea set among green peaks whose sheen changed constantly as mists blew across them. The lake lay at the sleeping center of a volcano. And in the Ti Tou Gorge, I swam from a small pool between narrow, overgrown cliffs through chambers of mystical light to a titanic waterfall, where the echoes flew and the spray blew about like smoke.

Almost as dramatic is the view from Scot's Head on the southernmost hook of the island: on one side of a narrow spit of land is the Caribbean; on the other, the more aggressive Atlantic; and off in the distance, the French island of Martinique. The tan beach at Scot's Head, among coconut palms, had no tourists the day I visited, only children playing among the blue and yellow and red canoes pulled up on the sand. Fish traps woven from bamboo lay waiting to be mended. Men were arguing over dominoes, emphatically slapping down each tile.

At Portsmouth, the sleepy, second-largest town after Roseau, I met Lennox Honychurch. At thirty-six, Honychurch is the island's historian and a well-known Caribbean writer. He talked of the correspondence between Rhys and another Dominican writer, Phyllis Shand Allfrey (1915–1986). Like Rhys, Allfrey spent time in England, though she returned to the island to run a newspaper. Active in West Indian politics, she wrote a good deal of poetry and one superb novel, *The Orchid House* (1953), set on Dominica, republished by the Virago Press and soon to be a miniseries in the United Kingdom. In some ways Rhys's 1966 masterpiece, *Wide Sargasso Sea*, echoes Allfrey's earlier book. Honychurch pointed out that the tonal similarities in their writing were strong. "I think it'd be difficult to grow up on Dominica in that era, write about Dominica, and not end up writing as they did."

I sensed in Dominica a verbal energy, a love of words for words' sake that is special even in the talkative Caribbean. This is an island that produces originals, from Rhys and Allfrey to the popular and eloquent prime minister, Mary Eugenia Charles. It is a delight to ride the metaphors in the *Chronicle*'s cricket reports—and to listen to the radio, where I once heard an announcer with a preacher's voice intone: "Women *love* the power. When he drive she *feel* the power and since it a question of quality not price—since they all the same price—give her Texaco, 'cause women *love* the power. . . ."

To travel the fifteen miles from Roseau to the golden meadows of palms at Castle Bruce on the northeast coast of Dominica takes an hour and brings you to virtually another island, a more dazzling light. By the rough Atlantic, on land reserved for them by the British government, the last indigenous race of the West

Dominica triptych: black-sand beach, ABOVE; pastel porch in Roseau, ABOVE RIGHT; island enterprise, RIGHT.

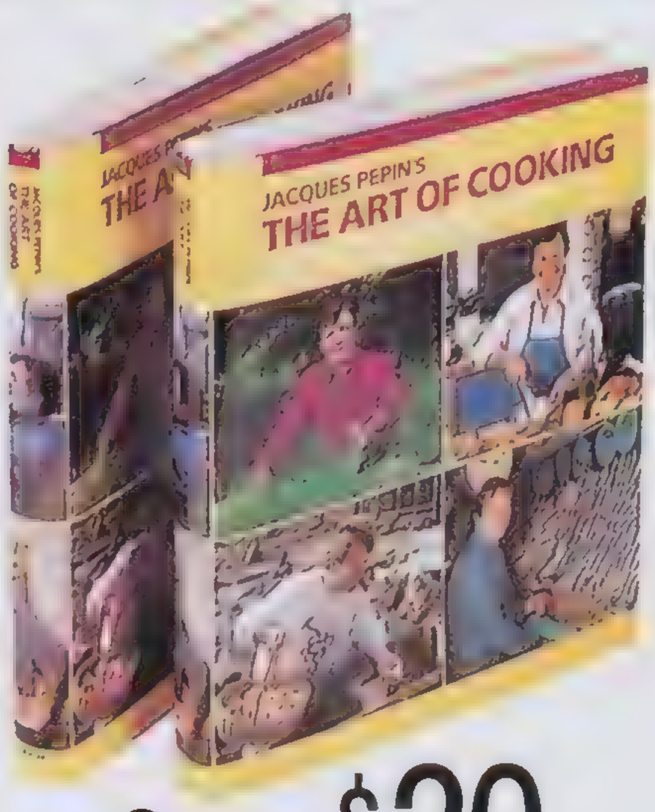
Indies has made its final home. Gradually dying out through intermarriage, the Caribs are still distinct: copper-skinned, with blue-black hair, delicate faces. I walked their tumultuous coast, among their neat, wide-planked houses on stilts, saw once again their church of Sainte-Marie with its *gommier* canoe for an altar. Since my former visit, the roads have been improved, and electricity, more running water, and telephones have come to their remote villages—but they are still Caribs. Dominica's wildness saved them.—**ANTHONY WELLER**

▶ 314

Dominica

HOTELS: Coconut Beach Resort Beach bungalows with kitchens; (809) 445-5393. . . **Fort Young Hotel** Renovated fort with guest rooms; (809) 448-5000. . . **Layou Valley Inn** Good base for exploring Dominica's interior; (809) 449-6203. . . **Papillote Wilderness Retreat** Simple rooms in tropical setting; (809) 448-2287. . . **Portsmouth Beach** Housekeeping bungalows; (809) 448-2638. . . **Reigate Hall Hotel** Rustic inn with Belgian chef; (809) 448-4031.
RESTAURANTS: La Robe Créole, The Orchard, and **The Guiyave**—all in Roseau.

Left: BILL BINZEN/The Stock Market; *right:* VALERIE MONIEZ



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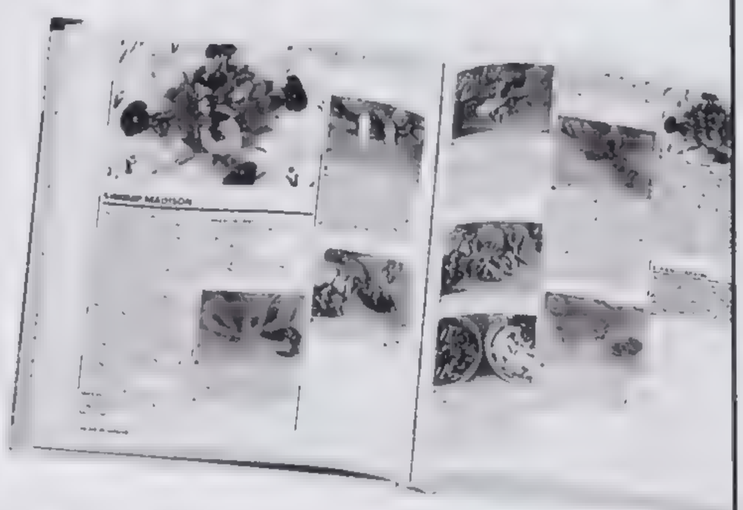

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TRAVEL: secret caribbean

Grenada and Carriacou: adventures in the rain forest

WHEN I FIRST THOUGHT ABOUT GOING TO GRENADA, I IMAGINED the beaches at Normandy and half expected to find armed soldiers at that infamous airport. The U.S. "intervention" of 1983 still dramatically colored my perception of this otherwise glorious Caribbean island. Grenadians themselves regard the event as important, but now they're eager to get on with it and are busily building roads, homes, parks, and, of course, hotels. The island is ready for tourism—but on its own terms. The dominant building code: no hotel shall be taller than a coconut palm.

The very beaches I feared might still bear visible signs of conflict (or at least the aura of it) turned out to be among the broadest, whitest, and most tranquil in the Caribbean. But it was the island's steamy interior—a fertile landscape yielding more spices than can be processed and exported in any given year—that most captivated me. The Grand Etang Forest Reserve has miles of trails leading to old plantations, dormant volcanoes, crater lakes, and jungle rivers. It's possible to hike for as long as a day or as short as fifteen minutes, with a guide or on your own.

My favorite excursion in the Grand Etang was the two-mile climb to Concord Falls. Any hotel or map can get you to the entrance, where a hand-painted sign reads Welcome to Concord Falls Resort—Admission $1. The "resort" consists of a changing hut and two outhouses overlooking the first waterfall. The second fall is a forty-minute walk along the Concord River, up often-slippery ascents, past cliffs papered with elephant ears, through a forest of nutmeg and cocoa and cinnamon trees. Monkeys scream and birds call. Everywhere there is the dark, warm scent of loam, of jungle; everywhere there is the feeling that the place itself is alive. Finally the falls appear over one last barrier of boulders. The swimming is excellent. Given a few fig leaves, I could easily have stayed on for, say, a lifetime.

On the other hand, I had already fallen for my bungalow at the Secret Harbour hotel—for its four-poster mahogany beds, the red-brick arches, the cool terra-cotta floors, the balcony overlooking the sea, and the tree frogs that sing at night like an old porch swing. There isn't much of a beach, but Grand Anse, the island's most popular stretch of sand, is a short drive away.

And then there's the food. Grenada's abundant rainfall and its wealth of indigenous produce make the eating here at least as memorable as on the French islands. Our first dinner was at Mama's, just outside the red-roofed capital of St. George's. It was, I'm told, the restaurant of choice for our Boys in Camouflage who were eager to try a family-style Grenadian dinner. I expected the fried lambi (conch) and the callaloo soup. I braved the curried goat and the armadillo (which still looked very much like armadillo) and eagerly tucked into the crab back, stewed eggplant, and breadfruit. I stopped short of the monkey and sea turtle, though, both of which looked something like pot roast.

For those who prefer not to dine from the endangered species list, La Belle Créole, the open-air restaurant of the Blue Horizon Cottage Hotel, serves elegant variations of traditional West Indian fare: cream of breadfruit soup, stuffed duffer (a local fish), and enormous portions of christophene, plantains, and dasheen.

Pepper pot and corn coocoo (a West Indian spoon bread) are the specialties at Betty Mascoll's Great House, also known as Morne Fendue, in the island's northern interior. Mrs. Mas- ▶316

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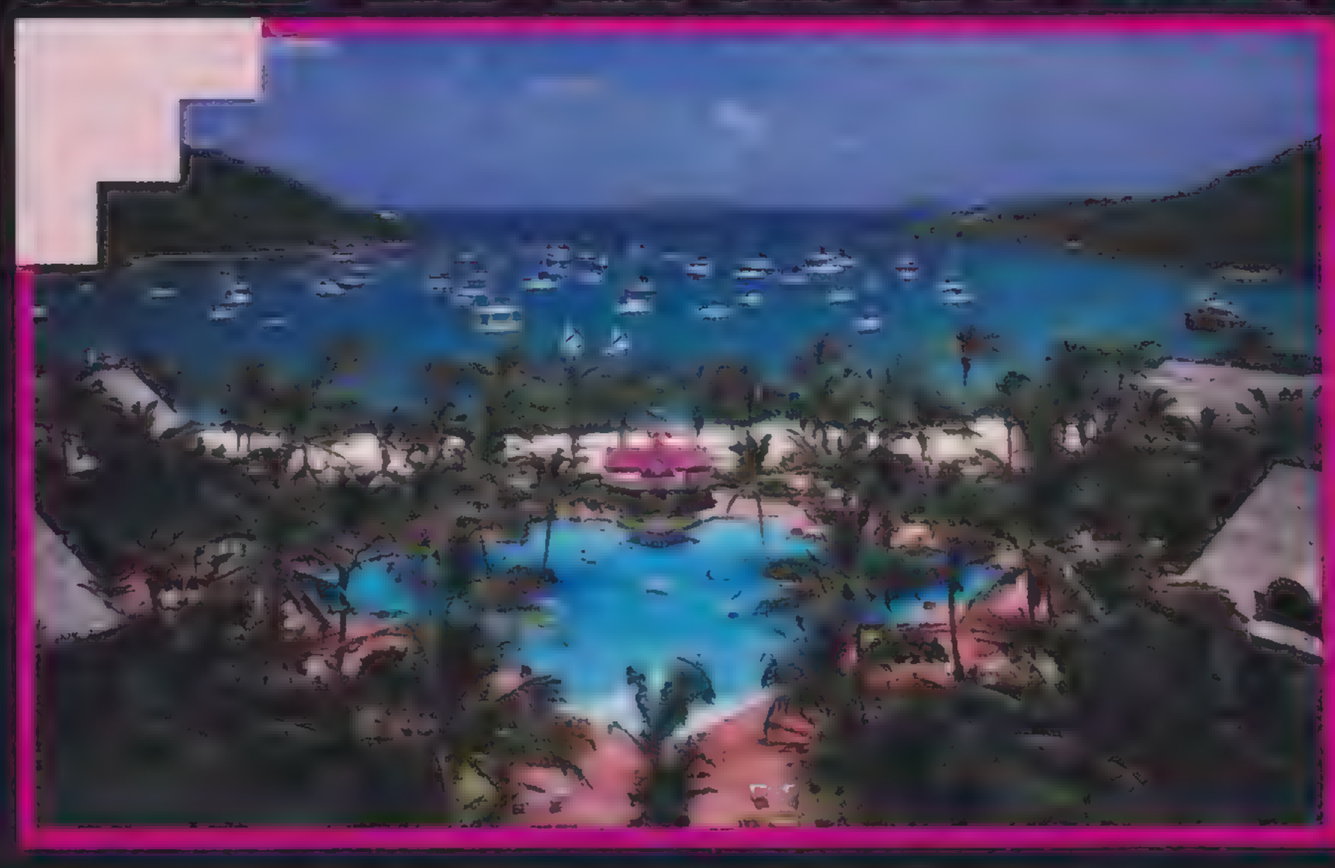

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TRAVEL

coll's father built the house nearly eighty years ago, when it was still part of a thriving sugarcane plantation. Now she serves lunch for the intrepid few lucky enough to have found the place. We started toward Morne Fendue in the early morning, driving along Grenada's western shore, stopping in Sauteurs at Carib's Leap. A bluff two hundred feet over rocky water, this is where, in 1651, most of the island's remaining Carib population jumped to their death rather than submit to slavery at the hands of the French colonials. The bluff is marked only by a small wooden sign. So far, there is no monument, no real record of the event, just the angry churning of the water below.

After nearly a week of exploring Grenada, I was ready to fall into my usual, almost feline, Caribbean rhythm: eat, sun, nap, eat, nap, et cetera. So I went to Carriacou, Grenada's sister island. A twenty-minute flight away, Carriacou is a community of boat builders and fishermen and very little else. There is literally nothing to do here except sun, swim, and snorkel. The island's first dive shop just opened, providing access to many of the area's hitherto unexplored reefs. The Cassada Bay hotel has the best accommodations and the best food: sautéed barracuda, crabmeat and coconut salad, homemade mango ice cream—all served on a white marble veranda high above the dazzling, hypnotic water. It was here that news from home finally began to dribble in, via some recently arrived guests. I overheard a rumor of the Ayatollah's death, a rumor of something gone horribly wrong in China. I began to realize the extent of my transformation: when I arrived in this island nation less than a week before, political turmoil was all I could think of. Now, sitting on this veranda over the tranquil sea, it was impossible to imagine.—**AMY DANA** ▶ 318

Grenada/Carriacou

HOTELS: Calabash Hotel Twenty-two suites, some with private pools; **Secret Harbour** Twenty private bungalows; **Spice Island Inn** Twenty-eight suites on Grand Anse beach—phone (800) 223-9815 for all three . . . **Cassada Bay** (Carriacou) Nine hillside cottages; (809) 443-7494.
RESTAURANTS: La Belle Créole Lunch and dinner; (809) 444-4592 . . . **Mama's** Dinner only; (809) 440-1459 . . . **Morne Fendue** Lunch only, Mon.-Sat.; (809) 440-9330.

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TRAVEL: secret caribbean

Bequia: Mykonos West

TRADING UP ON ITS IMAGE AS THE PEACEFUL WHALING ISLAND of the Grenadines, Bequia is on its way to becoming the Mykonos of the Caribbean. The Mykonos of memory, that is, before cruise ships and airplanes made that Greek island all too accessible. But Bequia still has an aura of isolation, of a whispered-about place that's just on the crest of revelation. Those who want to keep Bequia that way worry about the recently approved proposal to build an airport, because already, in season, hundreds of sailboats drop anchor in the island's Admiralty Bay. For now, though, even getting to Bequia is reminiscent of old Aegean transport: until the airport is built or unless you're on a yacht, the only way is by cargo boat from St. Vincent, some nine miles north. On board, passengers share deck space with goats and groceries, kegs of beer and bags of mail.

It's all part of the mystique that captures visitors, some of whom stay a lifetime. Canadian author Margaret Atwood makes Bequia her home away from Toronto (as well as a frequent subject of her writings), along with artists, "boaties," and assorted romantics. The cognoscenti usually stay at The Frangipani, once the family home of Prime Minister James "Son" Mitchell, who turned it into an inn nearly twenty years ago. The Frangipani's patio bar is Bequia's P. J. Clarke's. More tranquil accommodations can be found on the other side of the island at Friendship Bay, with full resort facilities, or at Spring on Bequia, with spare, Japanese-inspired bungalows on a leafy slope.

Bequia at dawn: whalers setting sail

The newest place to stay is The Old Fort, built on the ruins of an old French estate. After a decade of restoration, owner Otmar Schaedle, a German expatriot professor, opened his tropical auberge last January. Schaedle and his wife, Sonja, prepare delicious meals that keep their guests from roving Bequia's waterfront. Five-course dinners may start with lobster consommé, lambi, or sea-urchin eggs, followed by grilled barracuda or spring lamb pressed with herbs Provençal and served with a gratin of christophene.

Still, nobody goes to Bequia without stopping at Mac's, unquestionably the Caribbean's toniest pizzeria; yacht people drop anchor in Admiralty Bay at lunchtime just to pick up Mac's famous lobster pie. Other noteworthy Bequia hangouts are Le Petit Jardin, a new restaurant with a New York chef; De Reef, a beach bar and grill; and, for a relatively secluded swim, Princess Margaret Beach—named for guess who's celebrated dip here.—**JENNIFER QUALE** ▶ 320

Bequia

HOTELS: The Frangipani; (809) 458-3255 . . . **Friendship Bay Hotel;** (809) 458-3222 . . . **Spring on Bequia;** (809) 458-3414 . . . **The Old Fort;** (809) 458-3440.

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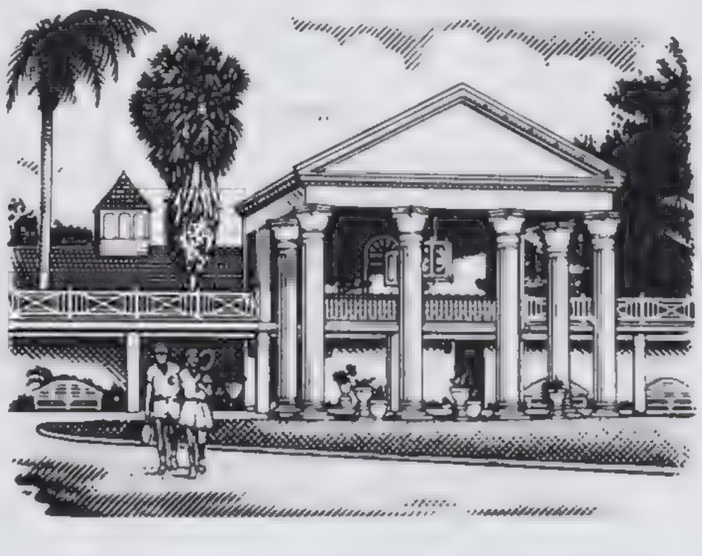

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Mosquito Island: barefoot luxury in the British Virgins

FOR THE LAST DECADE, DRAKE'S ANCHORAGE, A TINY RESORT ON privately owned Mosquito Island, in the British Virgins, has managed to maintain one of the Caribbean's lowest profiles. A laid-back hideout for the likes of Caroline Kennedy and Edwin Schlossberg, Maggie Smith, Albert Finney, and Alan Ayckbourn, Drake's briefly had its cover blown last winter when a British tabloid reported that Princess Di was vacationing there along with her mum, two sisters, and assorted kiddies. Suddenly, Mosquito Island was set upon by paparazzi and reporters, all hoping to snap and snitch on this titled entourage at play. But alas, Di and company were not to be found. Not on Mosquito, anyway. They were across the water, ensconced at an even more private hideaway: record/airline mogul Richard Branson's Necker Island. Happily, Mosquito and Drake's disappeared from the tabloids and gossip columns just as quickly as they had burst upon them—and life on the 126-acre isle returned to its essential tranquillity.

Drake's Anchorage, Mosquito Island: hammock with a view

Drake's is a no-telephones, no-televisions, no-dress-code kind of place. Most guests (maximum twenty-eight) stay in gingerbread cottages by the beach; inside, they find island-wicker furniture, Crabtree & Evelyn bath goodies, and cotton kimonos. For those who want a bit more privacy and a lot more luxury, Drake's also has two villas hidden away on a separate beach; each has a kitchen, several terraces, and a plant-filled master bath with stone sink, open-to-the-sky shower, and sunken tub.

Meals at Drake's are served in a breezy pavilion with a view of the sea, which at night looks like rear projection for a Hollywood film. The five-course dinners—prepared by Bequian chef Martin Belmar, better known as Brutus—are considered among the best in the British Virgin Islands. Savvy boat people as well as guests from fashionable resorts on nearby Virgin Gorda angle to dine at Drake's at least once during their stay. Among Brutus's specialties are homemade breads, baked dolphinfish curry with bananas, seared swordfish, and what's touted as the Caribbean's best chocolate mousse.

Besides good food, Drake's offers its guests private coves, nature trails, help-yourself bicycles (the only other transportation on Mosquito Island is a pair of golf carts), dinghies, windsurfers, sailboats, and snorkeling equipment. There's also a VCR/game room, and, for those with an incurable urge to shop, Drake's has a boutique that stocks everything from palm tree–painted T-shirts and local black-coral jewelry to colorful kites and reggae tapes. Just don't tell Princess Di.—**RICHARD ALLEMAN** ▶ 322

For further information on **Drake's Anchorage,** call (617) 661-4745. From December 18 to April 17, rates for two people range from $315 a day for a beach cottage to $450 for a deluxe villa; these include three meals but not the 7 percent tax or 15 percent service charge. Off-season prices drop to between $215 and $315 a couple.

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TRAVEL: secret caribbean

Mayreau: adrift in the Grenadines

IF YOU'VE EVER HAD DREAMS OF BEING *SWEPT AWAY* A la Lina Wertmuller's film, this is the place to do it. When the nautical chauffeur fetches you from the dab of an airstrip on Union Island and sails off into the sunset to the Saltwhistle Bay Club, as Mayreau's only resort is officially known, it's the beginning of an abandon that lasts until he takes you back. Here, on this little-known outpost in the Grenadines, rock musicians and CEOs bask on one of the Caribbean's most idyllic beaches, read voraciously, and dine well at stone tables stuck in the sand.

Saltwhistle Bay is the kind of place where you wonder why you packed anything other than a toothbrush, a fat book, a swimsuit, and maybe some white pants for dinner. Even shoes seem about as useful here as a tiara. Most guests are content just to move from bungalow to beach to bar and restaurant. Occasionally, Saltwhistle's German/Canadian owners, Undine and Tom Potter, coax their guests to try a Sunfish or a windsurfer or to take a day trip on the fifty-foot catamaran to the nearby Tobago Cays. Surrounded by one of Jacques Cousteau's favorite coral reefs, these uninhabited isles offer superlative snorkeling.

A minimalist resort by design (the idea of tennis courts was rejected as an intrusion on nature), Saltwhistle has bungalows built of island stone decorated with rattan furnishings and batiks, huge conchs sprouting bougainvillea, hammocks on roof decks. Flashlights are provided for heading to the bar come nightfall. The canopy of coconut palms over the garden path is so dense that starlight barely penetrates; at dawn the birdsong within echoes as if in some ethereal vaulted cathedral. Not to worry that a telephone might jangle you from your reverie—the nearest one is an island away. —**JENNIFER QUALE**

For reservations at the **Saltwhistle Bay Club,** call (212) 535-9530. Rates range from $350 a day high season to $225 low season, including breakfast and dinner. A 10 percent service charge and 5 percent tax are additional; closed in October.

St. Lucia: secret Soufrière

THE FIRST TIME I WENT TO ST. LUCIA, I STARTED OFF, AS most people do, in Castries, the island's capital. Booming with hotels and resorts, marinas and discos, street parties and too many things to do, Castries is one of those Caribbean towns where you can dine out every night and never hit the same spot. But during a rainstorm a few days into my stay, at a restaurant appropriately called Rain, I met a fellow drowned visitor who forever changed my sense of direction on the island.

"Go south to Soufrière," he said cryptically, as if this secret place were some migratory habitat for enlightened travelers. I took his advice—along with an invitation to a party on his newly purchased old plantation—and hired a sailboat to take me there. From ► 324

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TRAVEL: secret caribbean

the sea, St. Lucia's beauty struck me as if I'd been hit with the boom. Rounding the headland toward Soufrière, we came upon a pair of immense mountains. Half-mile-high sugar cones shooting out of the sea and encrusted with rich greenery, the Pitons defy any other sight in the Caribbean.

The town of Soufrière was founded by the French in 1746 and carefully laid out in typical grid style, only to be smashed by a hurricane about thirty years later. Although some colonial buildings remain, Soufrière never quite got back on track. The first sign of development in years was the recent refurbishment of the main quay in hopes that cruise ships would soon come, but so far, only one has taken the bait.

For now, Soufrière's environs are among the few places left in the West Indies that conjure visions of *Green Mansions*, that teem with the prospect of adventure in lush and mysterious terrain. A parrot-filled rain forest hunkers behind the town, along with waterfalls and innumerable roads for exploring. Nowhere else in the Caribbean can you drive into a smoking volcano, soak up mineral waters at a two-centuries-old stone spa, or bump into an elephant on the beach.

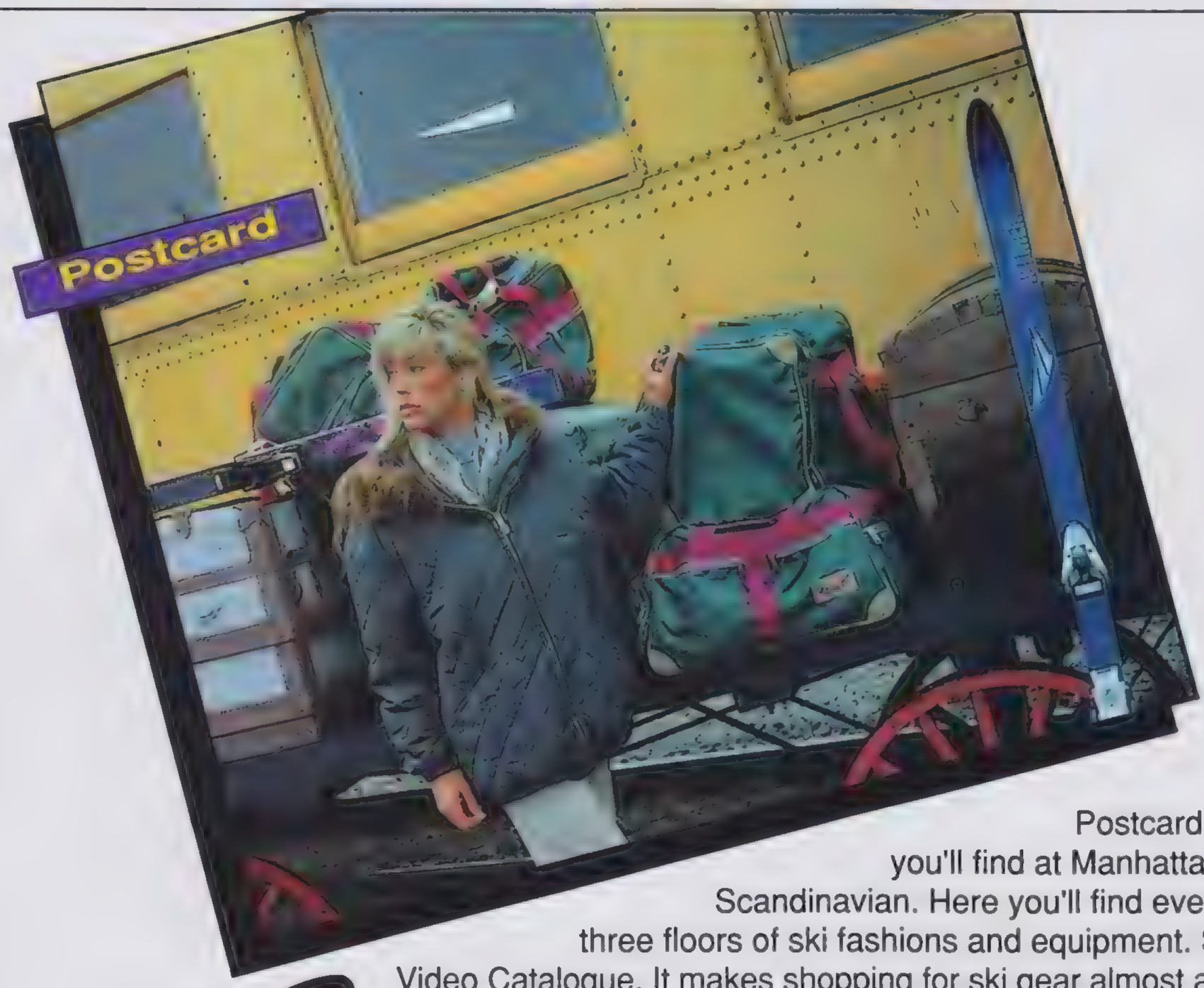
Bupa the elephant came off a banana boat from Great Britain a few years ago on a whim of Colin Tennant, a.k.a. Lord Glenconner (and the man I met at Rain). It

House at the end of the rainbow, St. Lucia

MITCH EPSTEIN

was Tennant who, thirty years ago, bought and developed the island of Mustique in the nearby Grenadines; but when it got "too smartened up," as he puts it, the lord of the isle fled to Soufrière. Now, on the seaside grounds of his Jalousie Plantation, set smack between the Pitons, Tennant plans to build a great-house hotel, which could open next winter.

After the holidays, Tennant will unfurl the star-studded flag of his new Rajasthan-themed restaurant, A Thousand Stars, on Malgretoute Beach. Wher- ▶326



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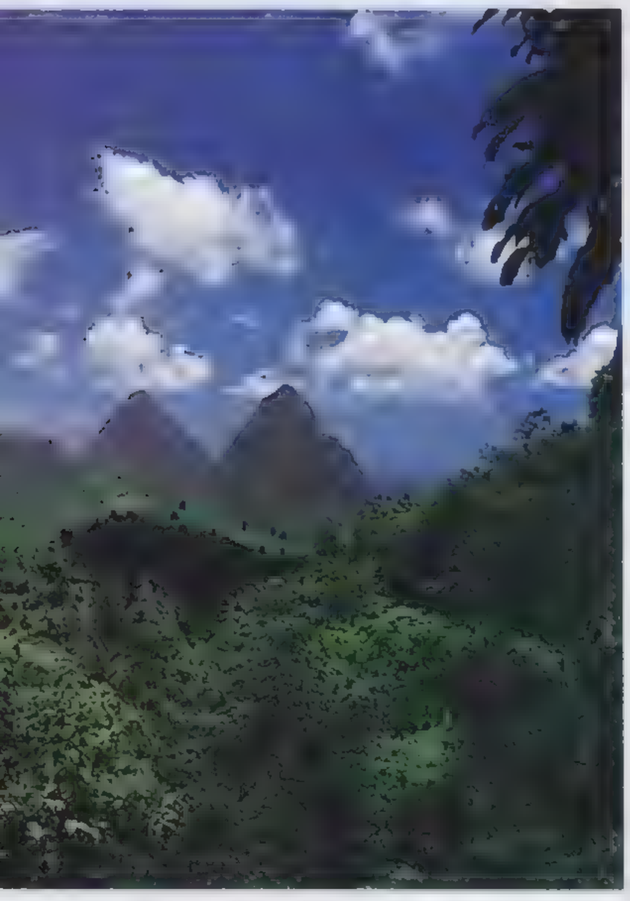
TRAVEL: secret caribbean



Island high points: the unmistakable Pitons

ever this man goes, the party people follow. Thus the open-air dance floor at his new establishment should soon sway with a loyal entourage—from locals to Mustique pals Princess Margaret and Mick Jagger.

At the moment, there are only a few places to stay around Soufrière. The road to the Anse Chastanet Hotel is so racked with potholes that some taxi drivers refuse the challenge. Never mind: once there, few guests care to leave this seductive enclave of octagonal gazebos, most with spectacular views of the Pitons. Everything seems hidden among the foliage (if you don't play tennis, you'll never see the courts); the cliffside dining room feels like a treehouse; and the beach looks like my fantasy of old Tahiti. That Anse Chastanet offers some of the best diving in the Caribbean comes as icing on the cake. Here you might run into the duke and duchess of Norfolk, but with everybody's shoes off, no one cares who's who.

About a mile down the same nasty road, The Hummingbird caters to a mostly European yachting crowd. They drop anchor in the bay just off the beach for the best food in Soufrière—seviche, curry, or rum cake—and maybe a dip in the pool and a nip at the bar. For those who prefer not to stray too far from this ongoing party, Hummingbird proprietor Joyce Alexander recently added ten balconied bungalows.

Reclusive types seeking to escape to the days when Soufrière's sugar and coffee plantations flourished might rent a villa such as St. Rémy. Apart from the swimming pool tucked among the hillside gardens, there's nothing within miles of this colonial estate to remind you of the present. Inside the restored great house, there are polished floors and four-poster beds draped in mosquito netting. From a rocking chair on the veranda, I can read, pretend I'm master of these lovely grounds, or just ponder the Pitons off in the distance.—**JENNIFER QUALE** **TRAVEL ▶ 328**

Soufrière

HOTELS/VILLAS: Anse Chastanet Hotel; (809) 454-7354 or (800) 223-5581 . . . **The Hummingbird Beach Resort;** (809) 454-7232 . . . **Villas & Apartments Abroad** manages **St. Rémy** as well as other villas; (212) 759-1025.

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Note: *In late September, Hurricane Hugo paid a tumultuous visit to the Caribbean. On the islands affected, hoteliers are working hard to have their properties fully operational by December. Travelers should check with each resort when booking and again before departing.*

ANTIGUA **Jumby Bay,** with cottages around the central Great House, is a discrete hideaway on its own island—a five-minute drive and short but bouncy boat ride from the airport (800/421-9016). **Curtain Bluff Hotel** (809/462-8400) is an elegant, two-beach enclave on the south coast; best rooms are the bluff suites. A favorite of the celebrity set, Antigua's **St. James's Club** has two beaches, three pools, seven tennis courts, and special activities for children (809/463-1430). Check with **Vacation Villas** (809/462-4101) about renting a private house with its own pool and sensational views. For a memorable meal, drive or taxi to **Casuarina,** a tiny West Indian restaurant near Dickenson Bay. And while shopping in St. John's, lunch at **18 Carat** (try the fish balls).

ARUBA Ten minutes north of the airport and close to the town of Oranjestad's best shopping, the brand-new **Sonesta** (800/343-7170) opens this season with three hundred rooms and its own private-island beaches just a boat ride away. Out along Aruba's long band of white-white sands, **Golden Tulip Aruba Caribbean Resort and Casino** (800/333-1212) is the most fashionable of the high-rise casino-hotels. Ask for the Royal Suite for top-level pampering—and bring your tennis racket. For dinner, book **Bali** for Indonesian specialties served on board a colorful Southeast Asian houseboat, or **Papiamento,** for fresh fish grilled at your table. **Chez Mathilde,** in a former private home, is a romantic, candle-lit affair, while twenty-five minutes away, **Brisas del Mar** comes up with seafood in a casual seaside setting.

BAHAMAS Fly direct to Nassau, where **Coral World Villas** (809/328-1036), on rocky Silver Cay, is a little-known enclave of suites, each with its own pool. Twenty-five minutes from the airport, a casino the size of a city block marks Paradise Island, where the **Ocean Club** (809/363-2501) has country-club style, with tennis courts, a nearby golf course, and beautiful courtyard dining. Back in Nassau, the best restaurant is at **Greycliff** (809/322-2796), an eighteenth-centu-

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ry mansion with a garden pool and bedrooms furnished with antiques. For a casual, truly Bahamian experience, reserve a room—or a table—at **Casuarinas** (809/327-8153), fifteen minutes from the airport, where Nettie Symonnette and her family are noted for their delicious Bahamian cooking.

BARBADOS Fifteen minutes from the airport, **Crane Beach Hotel** (809/423-6220) has eighteen rooms, a sea-view restaurant, and a gorgeous pool above a dramatic Atlantic beach. On the decidedly more fashionable west coast, both **Coral Reef Club** (809/422-2372) and its neighbor, **Colony Club Hotel** (809/422-2335), provide low-key luxury in beachfront settings. Nearby **Glitter Bay** (809/422-4111) is slightly tonier.

Telephone **Alleyne, Aguilar, and Altman, Ltd.** (809/432-0840) to see about villa rentals, and find comfort in the fact that new management at **Sandy Lane** (809/432-1311) should restore its top rating. For romantic dinners, try **Josef's,** on the south coast, or **The Virginian,** in a Barbadian home in the same area. Save **Bagatelle** and **Château Creole** for that big evening.

GRAND CAYMAN On spectacular Seven Mile Beach, both **West Indian Club** (809/949-2494) and **Pan Cayman House** (809/947-4002) have old-money, understated comfort. Bordering a small-scale Jack Nicklaus golf course, **Britannia Golf Club** (809/949-8020) is a separate two-story spin-off of the much larger Hyatt; it offers an answer for those seeking small-resort privacy and big-resort action. **Grand Pavilion** (809/947-4666) has a courtyard pool, Louis XV bedrooms, and one of the island's best restaurants, **Le Diplomat**. In a nearby band of shops, spicy Caymanian specialties are served at the casual **Cracked Conch**. Telephone **Hospitality World** (809/949-6485) about a self-catering beachfront apartment; they list hundreds.

JAMAICA Three of the island's best resorts are within minutes of the Montego Bay airport: **Round Hill Hotel and Villas,** with its colorful history, lush foliage, and ultraprivate villas...**Tryall Golf & Beach Club,** where a hillside Great House overlooks a manicured golf course and beautiful beach...and **Half Moon Club,** with tennis, golf, squash, scuba, horseback riding, and a top-notch restaurant—**The Sugar Mill.** All three properties are members of the **Elegant Resorts of Jamaica** (305/666-3566), which offers a **Platinum Plan** that allows guests staying at one property to dine and play at the others....For a Secret Escape to a private, fully staffed Jamaican villa, **LaCure** (800/387-2726) will put together the whole package, including transportation from the MoBay airport.

PUERTO RICO Within ten minutes of San Juan's airport, the **Sands Hotel & Casino Beach Resort** (809/791-6100) and its neighbor, **El San Juan** (809/791-1000), border the beach and have casinos, shops, restaurants, pools, tennis courts, and constant activity. Near Old San Juan, the beautifully restored Art Deco **Radisson Normandie Hotel** (809/729-2929) is the city's newest place to stay—and dine, ▶ 330

Maintenance.

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travel GUIDE

Where to Go

1 ☐ ANTIGUA
2 ☐ ARUBA
3 ☐ BAHAMAS
4 ☐ BARBADOS
5 ☐ DOMINICA
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7 ☐ GRENADA/CARRIACOU
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10 ☐ SPAIN
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Where to Stay

14 ☐ **ANSE CHASTANET, ST. LUCIA:** Detailed resort information with escape and scuba packages, excursions, and tropical weddings.
15 ☐ **CLIVEDEN, ENGLAND:** Full-color brochure on England's famous stately home hotel, located near Windsor Castle.
16 ☐ **DRAKES ANCHORAGE, MOSQUITO ISLAND:** General information on the exclusive Caribbean hideaway.
17 ☐ **GUANA ISLAND CLUB, GUANA:** Full-color brochure on the deluxe resort, including seasonal rates.
18 ☐ **SANDALS ROYAL CARIBBEAN:** Specific details on the renowned all-inclusive resorts.

The Way to Travel

19 ☐ **ARANUI II:** Complete itinerary and 1990 schedule.
20 ☐ **IBERIA AIRLINES OF SPAIN:** General information, including tours, schedules, and special packages.
21 ☐ **ROYAL CARIBBEAN CRUISE LINE:** 7-, 8-, 10-night vacations to the Caribbean and Bermuda. New 3- and 4-night vacations to Bahamas, and 12-night European vacations.

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23 ☐ **GEOMEDIA POCKETGUIDE TRAVELERS' TIPS CARIBBEAN AND FIELDINGS 1990 CARIBBEAN:** Details on two Caribbean travel guides: the first, offering fast facts and tips; the second, an in-depth 880-page survey.
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TRAVEL

with French cuisine featured in its swank restaurant. **Augusto's,** in the Excelsior Hotel, is another of San Juan's top tables, along with **Pescadería Atlantica,** in Isla Verde. Often overlooked is Jan D'Esopo's **Galeria San Juan** (809/722-1808), a charming six-room inn and artists' retreat in Old San Juan. For a totally informal escape, **Beach House** (809/727-5482), in the Ocean Park residential neighborhood, offers a pleasant alternative to the bustle of the Isla Verde and Condado hotel strips.

SINT MAARTEN/ST. MARTIN **Caravanserai** (212/545-8469) is perched at the end of the runway of Juliana Airport, but is convenient and surprisingly agreeable in spite of the planes. Within fifteen minutes of the same airport, on the French side of this French-Dutch island, the once pace-setting **La Samanna** (011/590/875-122) benefits this season from a long-needed infusion of money and attention. South of the town of Marigot, the Mediterranean village–style **La Belle Creole** (011/590/875-866) has a lovely pool terrace, hammocks by the sea, and spacious air-conditioned rooms. The hideaways at **Point Pirouette** (011/599/544-207), on Simpson Bay Lagoon, have private pools; some also have private piers. St. Martin is a shopper's island, with **La Romana** for designer names at duty-free prices and **Little Switzerland** for fine jewelry, watches, china, crystal, and more—two sources not to miss.

ST. THOMAS Beach lovers should consider a suite at the **Morningstar Beach Club** wing of the otherwise big and brassy Frenchman's Reef resort (800/524-2000). Morningstar feels like a separate, more intimate hotel but provides access to its sibling's shops, pools, restaurants, et cetera.

Independent types might like one of the apartments at **Watergate Villas** (800/524-2038) or a condominium from **Property Management Caribbean** (809/775-6220). For those who don't require a beach, the sixteen-room **Blackbeard's Castle** (809/776-1234) and its neighbor, **The Mark St. Thomas** (809/774-5511), a nineteenth-century home-turned-inn with nine cozy rooms, are noted for their charm as well as their restaurants.

For the last word in privacy, at **Pavilions and Pools** (809/775-6110) each of the twenty-five suites comes with its own well-equipped kitchen, lush patio, and small swimming pool.—**MARGARET ZELLERS**

Margaret Zellers *is the author of* Fielding's 1990 Caribbean *as well as the GeoMedia Pocketguide* Travelers' Tips Caribbean.

For further information see left.

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TRAVEL NEWS

By Richard Alleman

Reef-ringed Bora-Bora, ABOVE; Gauguin's *The Day of the God*, LEFT

Beyond Tahiti

For the last five years, one of the most satisfying ways to explore French Polynesia has been aboard a little cargo ship called the Aranui. *Designed to carry thirty cabin passengers, the* Aranui *was not noted for its luxury but for its itinerary, which took it far beyond touristy Tahiti to the rarely visited Marquesas and Tuamotu islands.*

This January, making a good thing even better, the older vessel will be succeeded by a newer, larger, and more comfortable one: the Aranui II. *The new ship—equipped with swimming pool, video room, enlarged library and sun deck—will carry sixty passengers. It will also add the islands of Rangiroa and Bora-Bora to its already unbeatable Polynesian beat.*

Prices for the Aranui II*'s year-round seventeen-day cruises range from $2,550 for a cabin without private bath to $3,495 for a deluxe suite. See page 330 or phone (415) 541-0677 for more information.*

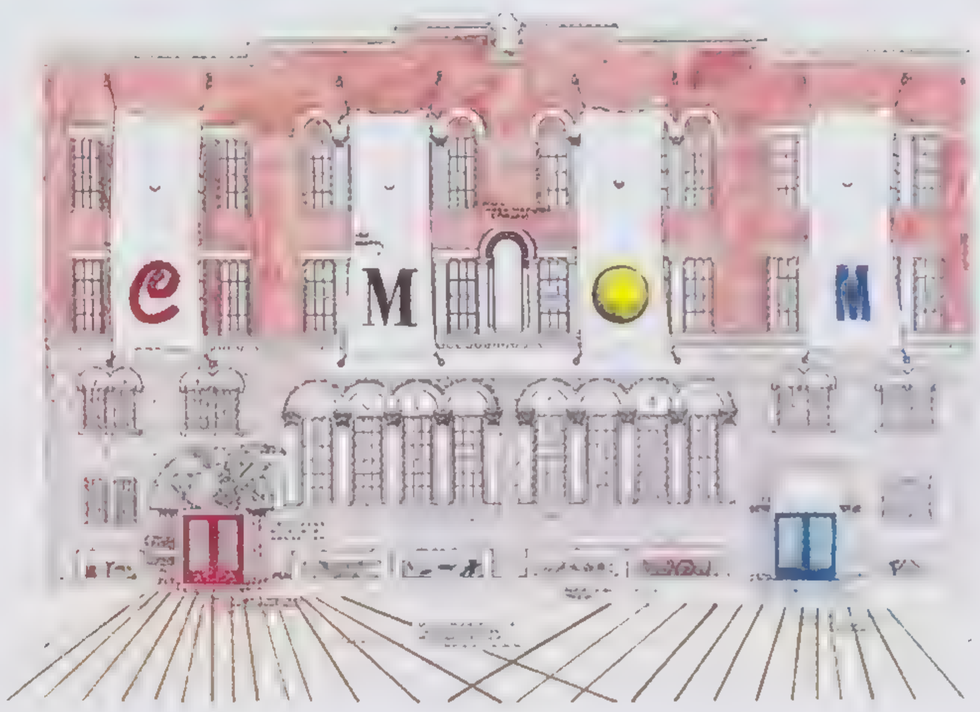
Art on the run

For art lovers who travel, the 1990 *Traveler's Guide to Museum Exhibitions* provides details on upcoming shows at some 125 museums in the U.S. and Canada. The illustrated guidebook also describes each museum's collections and gives hours, admission costs, parking information. Distributed by Grove Weidenfeld, $9.95.

A spa comes to Cliveden

Cliveden, the famed stately home that belonged to the Astor family for the first half of this century, made news three years ago when it was turned into one of England's most luxurious country hotels. Next month, the historic property unveils a lavish health and fitness facility—with a sixty-foot indoor pool and various steam, sauna, exercise, and therapy rooms—in its new Pavilion wing. Look for special three- and five-day spa packages to follow. For further details, see page 330.

Stately mansion: main house at Cliveden



New home for the Children's Museum of Manhattan

New kid in town

Good news for kids living in or traveling to New York City: the all-new Children's Museum of Manhattan has just opened at 212 West Eighty-third Street. Among CMoM's many hands-on displays and environments are a planetarium-style show that explains the brain, a working TV studio where kids produce their own shows, and a separate toddler area with games, art materials, and storytelling trees. The museum also has a theater for plays, concerts, and movies, as well as specially commissioned works of art, such as Michele Oka Doner's bronze *Radiant Sidewalk* in front of the building. Hours: Tuesday through Sunday from 10:00 A.M. to 5:00 P.M. Phone (212) 721-1234.

Top: HARVEY LLOYD/The Stock Market; *top left:* The Granger Collection; *center:* MICHELE OKA DONER

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DRIVING

Sleek lines and high performance are transforming the **station wagon** into a new status symbol.

DAVID BARRY reports

The new Ford Taurus wagon throws an aerodynamic curve to the traditional tailgate.

CALL IT STATION-WAGON CHIC OR THE AGE OF THE status wagon: station wagons have gotten sexy. Slip into a Mercedes-Benz five-door wagon and immerse yourself in the opulence and luxury appropriate to a $50,000 car. Audi now offers a pair of Teutonic status wagons boasting high-tech features, one priced at $30,000, the other at $40,000. From France come four different versions of the seductively styled Peugeot 505 wagon, ranging in price from $18,000 to $27,000, depending on performance and equipment levels. Then there is the $33,000 Volvo 760 GLE Turbo wagon, a sumptuous prestige wagon with the near-sports-car performance and austere Swedish design that says luxury in spite of itself.

Status wagons all—and every one of them a fine automobile. But they're not like the station wagons we grew up with. These wagons seem more suited to carrying properly dressed adults and well-behaved children than carting a gaggle of kids in wet bathing suits playing keep-away with the family dog. It's not that you can't haul sacks of lawn fertilizer, ski poles, or firewood in the Peugeot Turbo or the Volvo 740 GLE. But you might feel that such chores are an affront to their automotive dignity.

Not all the fashion wagons are European, however. In fact, the chicest new one is the sleek Ford Taurus, which debuted in 1986. Also sold by Mercury as the Sable (the same basic car under a different family name), the Taurus is Ford's downsize, front-wheel-drive, state-of-the-art, high-tech car for the nineties, and the $14,000 station wagon is a major success. Like the European wagons, the Taurus wagon offers the agile road manners and sparkling performance of a luxury sports sedan at the price range of basic economy wagons from Volvo and Peugeot. But the Taurus goes beyond outperforming the more expensive foreign competition by being the world's best-looking station wagon. A mix of gently rounded surfaces and bold aerodynamic lines, the Taurus is much smoother in silhouette than the sedan it came from.

Another alternative to European status-wagon domination is the Toyota Camry V-6 wagon. At a $15,000 base price, the Camry V-6 wagon boasts highly advanced engineering features (independent suspension, four-wheel disc brakes, four-cam engine) and Toyota's high reputation for reliability with dignified, contemporary styling. Like the Taurus, the front-wheel-drive Camry V-6 wagon offers performance that equals or exceeds that of European wagons costing much more. The Taurus/Toyota advantage comes from V-6 power and sophisticated suspensions at prices starting around $14,000 for the Taurus and $15,000 for the Camry, compared with the $26,000 starting prices for the comparably equipped Peugeot V-6 wagon or the Volvo 740 Turbo wagon.

Clearly, wagons have come a long way from the fifties and sixties, when technology was taken for granted and it didn't much matter what station wagons looked like. Torn upholstery, ice-cream stains, and matted dog hair in the carpeting were part of the car's character. Those traditional Detroit wagons were all big, heavy, tough, roomy, and comfortable, like an automotive statement of John Wayne's America. Surprisingly, Ford and General Motors (Chrysler has given up the full-size wagon for the family van) still produce the two-ton, V-8 powered, eight-passenger dinosaur of the road in a multitude of models. The Ford Country Squire, the Mercury Colony Park, the Pontiac Safari, the Oldsmobile Custom Cruiser, the Chevrolet Caprice, and the Buick Electra Estate are models that haven't changed much since the late seventies. For the family with more than 2.2 statistical children and a boat or a trailer to be hauled, the full-size American wagon is still a bargain in a price range from $16,000 to $18,000. Though they cost considerably less than the Peugeot and Volvo competition, those wagons are also two full engineering generations behind. And in the world of station-wagon chic, engineering is status. ♥

PAULA BULLWINKEL. Woman's clothes: hacking jacket and jodhpurs by H. Kauffman & Sons Saddlery. Man's clothes: sweater by TSE Cashmere; pants and shoes by J. Crew. Saddle from Miller's Harness Co. Hair and makeup, Pam Geiger for Prescriptives. Details, last pages.

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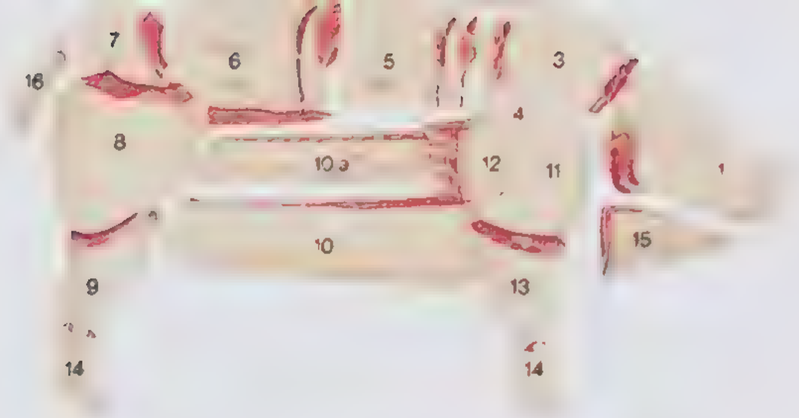

The quest for a **true choucroute** leads JEFFREY STEINGARTEN from the inns of Alsace to the meat markets of Harlem

WHEN I AWOKE, THE MORNING air was as crisp as bacon and as sweet as liver sausage. I was lashed to the passenger seat of an unfamiliar European automobile, alone and abandoned by the side of a deserted mountain road. The keys were gone from the ignition. Had I been kidnapped by a nest of ruthless terrorists? Or had I been outwitted once again by my very own wife?

I unbuckled myself and squeezed out of the car. In other circumstances, the scene around me would have seemed altogether sublime. Yellow-green vineyards climbed the steep hillsides, and sparks of autumn color flashed through the silvery pines. In the wide valley far below I could make out a tiny farmer on a tiny tractor lugging a tiny wagon bursting with *quintal d'Alsace*, huge white cabbages that would soon be finely shredded, layered with salt and juniper berries, and fermented into *choucroute*, which is French for sauerkraut, which is German for bitter herb. Simmered with wine and spices and everything an Alsatian pig can contribute to man's well-being—its sturdy knuckles and shanks, its dainty feet and meaty jowls, its mirthful belly and brawny shoulders—*quintal* is raised to the dizzying, almost inconceivable gastronomic summit known as *choucroute garnie à l'Alsacienne*. The dream of unearthing a perfect choucroute had beviled me for a decade. And now my goal seemed as remote as the tiny farmer toiling on the valley floor.

The French cut, TOP: A butcher's diagram showing many of the cuts used for choucroute. LEFT: A selection from the author's extensive collection of choucroute postcards from Alsace, many featuring recepies on the reverse.

A journey of a thousand meals begins with a single bite. My choucroute obsession had taken hold with the first version I ever tasted, a recipe of Julia Child's. It was sweet with chicken broth, onions, and carrots; perfumed with cloves and juniper berries; the meats were roast pork and sausages, bacon and ham, all luxurious and familiar. I relished every morsel and imagined that a thoroughly authentic choucroute would be the same, only more so. And thus my quest began. Years later in Paris on a particularly warm June day, I lunched at one of the Baumann chain of brasseries, thought by some to have the best choucroute in the city. It was the most demoralizing meal of a lifetime, not because the choucroute was poor, which it was, nor because my wife forced me to eat outside in the broiling sun and a pigeon soiled my suit, which they did, but because it dawned on me for the first time that an authentic choucroute garnie à l'Alsacienne was not what I was after. The cabbage was tough and acrid and greasy; some of the pork was so amply streaked with soft white fat that it seemed morally wrong to eat more than a bite; two pieces were so lean and dry that my knife bent trying to cut them. Meals the next day at the Brasserie Flo and at Chez Jenny restored my confidence a bit. I vowed then and there that some day I would voyage to Alsace and uncover the truth.

Whenever I travel to France, I like to hit the ground eating, but my urgency on this trip was more intense than ever—a brief week in Alsace was barely long enough to sample fifteen authentic choucroutes. I had passed a sleepless night and morning on the trip to Strasbourg—two plane flights and an endless wait for airport connections—while my wife slumbered beside me like a puppy. Anticipating that I would lose consciousness as soon as we rented our car, my instructions to her were the model of clarity: drive directly from the airport to Ittenheim, on the forlorn outskirts of Strasbourg, avoiding the dual snares of ineffa- ▶ 338

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ble scenery and ancient churches. Park at the Hotel-Restaurant Au Boeuf and make a reservation for lunch. Enjoy yourself very quietly for the next two hours. Wake me at 1:00 P.M. for our first steaming plate of authentic choucroute.

Was there a loophole in these directions that had permitted my wife to make a U-turn as soon as my eyes were closed and head southwest into the Vosges Mountains with their adorable little towns of medieval houses, lofty church spires, narrow spotless streets, and ferocious dogs on flimsy tethers?

I fished around in the glove compartment for my dictionary, a long roll of graph paper, and some postcards. In France as in no other country they sell postcards with photographs of regional dishes on one side and recipes on the reverse. I had located five at the Strasbourg airport while my wife, by division of labor, took care of the baggage; three cards depicted choucroute garnie à l'Alsacienne. I sat down on a tree stump and resumed my masterwork—a chart analyzing every authentic recipe for choucroute I could get my hands on.

LEFT, TOP TO BOTTOM: A menu from Harlem's Pan Pan Coffee House. A Harlem butcher proud of his pork: Clarence Brinson from Clarence & Sons Prime Meats. Heads up at La Marqueta.

Just then a shadowy figure emerged from the forest into the bright sunlight. It was my wife, wearing the look she gets when she believes she has been ennobled by proximity to nature. Too proud to betray the slightest concern at her absence, guessing that interrogation would be pointless, and recalling that she still had the car keys, I smiled carelessly, rolled up my chart, and said, "To Ittenheim!"

An hour later we pulled into the courtyard of the Hotel-Restaurant Au Boeuf, three stories of white stucco and dark timbers, with pink and red geraniums in every window box, like most of the buildings in the Alsatian countryside. I had chosen Au Boeuf because its choucroute garnie à l'Alsacienne had won the Concours de la Cuisine Regionale in 1985, a competition run by an association of modest French country inns. Alsace has more than its share of superb restaurants harboring international ambitions. But a good choucroute, I felt, was most likely to be found in a family establishment serving convivial fare on well-worn crockery.

After a pleasant interlude with a smooth slab of goose foie gras—another Alsatian specialty—the choucroute was borne to our table. Down the center of an oval terra-cotta platter was a mound of golden sauerkraut; leaning up against it were nine distinct cuts of pork and charcuterie, and around the outside lay eight yellow potatoes. Four red sausages taller than the others rose to the crest of the mound, where they appeared to support a stout pig's shank, still in its skin. We heaped the choucroute on our plates and chose the meats at random, half a sausage here, a cutlet there, washing everything down with a local Riesling. We ate until we were satisfied, continued eating until we were full, and kept going until we were bloated and sleepy—not because the dish was flawless but because, among the scores of choucroutes garnies à l'Alsacienne I had eaten in restaurants or prepared in my own kitchen, this was the first specimen I knew to be absolutely, certifiably authentic. It was a trophy to carry back home in the form of sensory memories, enhanced body weight, and a recipe that Jean-Jacques Colin, the prize-winning chef, generously shared with me. I might have used more onion than Colin and a less acidic wine to make the sauerkraut sweeter. But who am I to tinker with a genuine regional masterpiece?

After lunch we readjusted our seat belts and drove south to Colmar, which we would use as a choucroute base camp for the next few days. We set out again for two *winstubs*—Alsatian wine bars or taverns—in nearby Niedermorschwihr, one called the Morakopf (Moor's Head) and another whose name a splash of choucroute has obliterated from my notes. I remember that we shared a table at the second with a sullen young couple who lived nearby, and that, as in many *winstubs*, everything in the place had been made from something else. The bar stools were wine barrels, a wooden shoe had become a wine cradle, an oval ox yoke was mounted on the wall with eight light bulbs screwed into its sides, an iron tripod pot had been upended and little shaded bulbs attached to each leg, rough wagon wheels were hung as chandeliers, and so forth. When I first met my wife, she tried to turn every inanimate object she came across into a lamp, and I thought she would be captivated by the interior decoration. But she was too busy deciding what to do with the day's third slab of poached bacon.

The name of the restaurant does not matter much. It could just as well have been the Caveau Eguis- ▶ 340

THE DOUGLAS BROTHERS

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heim in Eguisheim, the Au Lion d'Or in Kayserberg, or the refined Flory in Colmar. But it could not have been the Ferme Auberge Deybach. A *ferme auberge*, in its ideal form, is a working farmhouse deep in the mountains whose hospitable owners welcome guests for lunch or dinner, heaping timeless country food on long communal tables. The owner of our hotel warned us that every *ferme auberge* on our list earned its living feeding tourists and harvested its ingredients at the supermarket. We pressed him for the name of the genuine article, and an hour later, just in time for lunch, he produced the Ferme Auberge Deybach near Schiessrothried.

Our mouths watering, we drove into the mountains, asking directions every few miles. By the time we realized that Schiessrothried is not a town but a sylvan lake high in the Vosges, our rented car was stuck at a sixty-degree angle on the edge of a ravine in the freezing rain halfway up a hiking trail. We inched backward several thousand feet to a paved clearing, turned the car around, and followed a series of signs for the Ferme Auberge Himmel-something, where we would ask for directions. Outside were two scrawny yellow horses, several tons of rusting farm machinery, and four chickens scratching at the earth around the horses' ankles. Inside was a large gloomy room brightened by two candles, a *tarte aux pommes* (yet another Alsatian specialty) baked the previous month, and a dour farm couple who reluctantly redirected us to the Ferme Auberge Deybach.

As it turned out, the Deybach was not far from the base of our near-fatal hiking trail. We had missed it earlier because we were not on the lookout for a half-demolished wooden shack near a ski lift guarded by two rabid Alsatian dogs. Inside were seventy-five German students on a walking tour, crammed together at makeshift tables, and an immense proprietress wearing a man's sleeveless undershirt. First she refused to talk to us at all and then spoke only in German, while speaking only French to the German students. Lunch appeared to be a thick potato soup followed by a half-inch-thick slab of raw bacon nailed to a wooden board. We let the students at our table practice their English on us ("A wonderful man is President John Kennedy") while we waited for all seventy-two of their friends to be served and shared a warm pitcher of local white wine. At last the proprietress threw a completely unripe Munster (Alsace's famed cheese) on the table and grunted in German "Too late for lunch."

We sped back into Colmar, bought five Alsatian cookbooks and some recipe postcards, and snuggled in our hotel room, where I worked on my chart until dinnertime. Not one of the cookbooks had a recipe for raw bacon slabs nailed to wooden boards.

My memories of choucroute all run together now, but the crucial variations are preserved on paper. After a while, I could simply take a few bites, ask the chef a question or two, and know how his version was made. This left us with an acute disposal problem—the ten pounds of choucroute garnie à l'Alsacienne remaining on the platter. A ruthless investigator would shove the choucroute aside and eagerly turn to the wealth of savory Alsatian dishes on the menu. A courteous investigator might bring a plastic shopping bag and scoop up the choucroute when nobody was looking. A guilt-ridden investigator like me, brought up worrying about the starving children of Asia, gets rid of ten pounds of surplus choucroute by eating half and artfully arranging the rest to appear as small as possible.

As the days passed, we discovered an important medical principle that, to my knowledge, has hitherto been undocumented: when you eat choucroute garnie à l'Alsacienne twice a day for five days, your wife's face turns green, she says that yours has, too, and you lie immobile in a netherworld between sleep and wakefulness for the next eighteen hours. Then you can eat again. The French would call this a liver attack, but they call everything a liver attack.

When we recovered, we fled north to the bright lights of Strasbourg and its fabled patisseries, delicatessens, and chocolatiers. We averted our gaze ▶ 342

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whenever we passed the Maison du Lard restaurant across from the hotel garage and feasted instead on the modernized Alsatian cooking of two brilliant chefs: Antoine Westermann at the Buerehiesel in Strasbourg's lovely Orangerie and Michel Husser at the Hostellerie du Cerf in Marlenheim. What a relief to eat food that was invented only yesterday!

It was snowy and cold when we returned to New York, perfect weather for sharing a real choucroute garnie à l'Alsacienne with friends. I decided to construct my own recipe, following this convenient working definition of *authenticity:* if it *could have* been made in Alsace by a traditional cook, it was authentic; when my chart gave me leeway, I would choose what most pleased my tastes, which leaned toward the spicy, crunchy, sweet, and mellow. But I would not go beyond the flavors, textures, and methods I had uncovered in Alsace. Authenticity seems more a matter of ranges and limitations than of outright prescriptions.

Every traditional recipe included sauerkraut, water, juniper berries (for their characteristic ginny taste), onions (for their flavor and sweetness), black peppercorns, cloves, garlic, goose fat or lard, and potatoes. Chicken broth was sometimes mixed with the water, sometimes not. Bay leaves and wine were found in most recipes, fresh thyme and coriander seeds less often, butter and cooking oil never. Apples and carrots, which sweeten the choucroute, appeared only occasionally, as did cumin and caraway—they are more German than French. Cooking times varied from one to twelve hours; the stove top was heavily favored over the oven.

English-language cookbooks have you soak and arduously squeeze the sauerkraut handful by handful. (I once demolished a salad dryer trying to automate the process.) This made sense in the Alsatian countryside, where preserved cabbage and turnips were the only vegetables available during the long winter months; by April, the sauerkraut becomes dark and highly acidic. But when Alsatians use *choucroute nouvelle*—fermented for three weeks and used right away like the sauerkraut we get in the United States—the most they do is quickly rinse off the brine.

The meats found in nearly every recipe were smoked bacon, salted bacon, and smoked or salted knuckles or shanks (*jarret, jambonneau*). Nearly as universal were smoked *palette de porc,* Strasbourg sausages, and salted loin of pork, though some cooks prefer the untranslatable *échine* for its flavor. Beef is out of the question. Every recipe included three or four types of sausages, and in half of them were quenelles of pork liver, poached at the last minute. *Les joues* (cheeks) and *épaule* (shoulder) were found now and then, sometimes fresh and sometimes smoked. Surprisingly, most of these terms are too technical for paperback dictionaries like the one I carried in France, and in the end I needed all four volumes of *Harrap's Standard French and English Dictionary* next to my pots and pans. But literal translation was pointless, because French pigs are butchered into different pieces from ours and handled differently later.

I located some diagrams of both butchering methods, aligned one over the other, and held them up to the light to see where the French cuts fall on an American pig. With my free hand, I telephoned the butcher and asked if he would saw off the part of the shoulder blade near the neck, with the backbone and first ribs attached, and could I get it salted. (This was my description of *échine salée.*) I tried again with *jambonneau,* which runs from above the knuckle to just above the feet. He pretended that he had a long-distance call on the other line. I telephoned four ethnic butchers—two Italian, one Polish, and one German. They could provide some of the inexpensive cuts like knuckle and shank, though not the cheeks and neck, and nobody carried unsmoked, salted shoulder, loin, or bacon. Salting was invented as a preservative, but we use it now to deepen and concentrate the flavors of foods.

Before long I was in a taxi bound for Harlem with a picture of a pig in ▶ 344

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my pocket. From what I knew about the salted meats of the American South, I suspected that the answer might lie there. A friend had put me in touch with Aubrey Foster, general manager of the Pan Pan Coffee House, at 135th Street and Lenox Avenue, where every day they smoke a great deal of pork over hickory in the basement. I met him at the Pan Pan just in time for an early lunch of luscious barbecued ribs and an excellent chopped barbecued pork sandwich. We pored over my pig diagrams and drove up Lenox Avenue to Clarence & Sons Prime Meats. I was tempted by the frozen 'possum and 'coon but stuck to business and discovered snowy white salted bacon and smoked jowls (streaked like bacon but with a deeper taste); fresh jowls are available around Christmas, when Clarence's customers order whole pigs' heads. I was told that the *jambonneau* on my diagram is not available, because American hams are cut down to the knuckle, leaving only the lower shank.

While I was in the neighborhood, I bused down to La Marqueta in Spanish Harlem, beneath the elevated railroad tracks on Park Avenue between 112th and 116th streets, where, if my command of Spanish is accurate, I tracked down some fresh neck meat and what was probably a boned, unsmoked *jambonneau*, though it was much larger than I had expected and was referred to as a horseshoe. There was no salted loin; that's what they eat in Harlem, I was told. I bought a fresh loin and salted it myself according to a recipe in Jane Grigson's *The Art of Charcuterie*. It took days of work.

Choucroute garnie à l'Alsacienne is enough effort under the best of circumstances, and after two meticulously authentic meals, I lowered my sights a few millimeters and limited myself to meats that can be found in only two or three hours of shopping. I sometimes splurge by dressing up the choucroute with a roast pheasant or duck legs, grilled quail or confit of goose—all possibilities in Alsace—and substitute spaetzle or fried potato dumplings for potatoes.

There is nothing remarkable about the recipe that follows. It is, I think, simply delicious in an ordinary, Alsatian sort of way. Serves eight. ▶346

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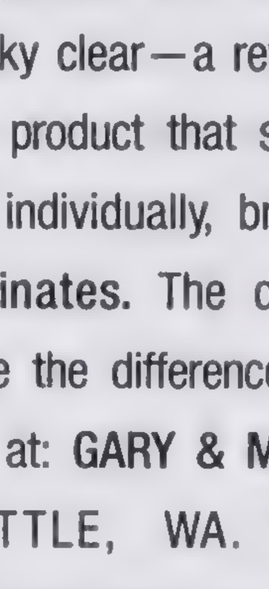

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Choucroute Garnie à l'Alsacienne

Three hours before the feast, melt a **scant half-cup of duck or goose fat** in a heavy 9- to 12-quart casserole, add **5 cups of very finely sliced yellow onions,** and cook, stirring, for 10 to 15 minutes until they are limp and translucent but not browned. Meanwhile, put **5 pounds of drained fresh young sauerkraut** in a large strainer, pour 2 quarts of cold water over it, press firmly to expel the water, and leave to drain again. On a six-inch square of cheesecloth that has been rinsed in warm water, place **25 black peppercorns, 1½ teaspoons of coriander seeds, 5 cloves,** and **15 juniper berries;** gather the corners and tie with kitchen twine. Then make a bundle of **6 branches of parsley, 4 branches of thyme,** and **2 bay leaves;** wrap a leek leaf or a strip of parchment around the middle and tie tightly with twine.

When the onions are ready, stir in **1½ cups of dry Alsatian wine** (Riesling or Sylvaner), **2 cups of homemade chicken broth,** and 2 cups of cold water. Add a well-rinsed **1½-pound slab of unsmoked, dry-salted, or brine-cured bacon** from which you have removed the rind; a **1½-pound slab of smoked bacon,** cut down the center against the grain into two pieces; **2 dry-salted or brine-cured pigs' knuckles or shanks,** rinsed well; **1 pound of smoked pork butt** from which you have removed the netting, if any; the spice bag, the herb bundle, and **3 carrots,** scraped and washed. Sprinkle **¼ cup of finely minced garlic** and **two teaspoons of kosher salt** over all, and add the sauerkraut, fluffing it with your fingers. Add enough cold water to bring the liquid to an inch below the top of the sauerkraut. Over medium heat, cover and let it come to a boil. Immediately reduce the heat and continue cooking at a strong simmer for 1¼ hours, stirring the sauerkraut every 20 minutes. Remove from the heat and let cool for a half hour. You can leave the choucroute for up to an hour or go right on to the final preparation.

Forty-five minutes before serving, set your oven to low and preheat your broiler. Bring 4 quarts of water to a boil over high heat. Meanwhile, with long tongs, remove the two pieces of smoked bacon from the choucroute to plates. Remove the salted bacon, the smoked pork butt, and the pigs' knuckles to a baking dish, moisten with a little sauerkraut liquid, cover with a wet kitchen towel, and keep warm in the oven. Steam **4 peeled, halved medium potatoes** in a cup of the sauerkraut liquid. Put the casserole over medium heat after discarding the carrots, spice bag, and herb bundle. Stir well and simmer, uncovered. Slice the smoked bacon crosswise into half-inch-thick strips and place on a broiler pan. When the water has come to a boil, drop in **4 white veal sausages** (weisswurst or bockwurst) and **4 smoked country sausages** (bauernwurst), and reduce to a simmer. After 5 minutes, remove the white sausages to a skillet greased with a **tablespoon of goose or duck fat.** After another 5 minutes, add **4 Strasbourg sausages** (knackwurst) to the water, remove immediately from the heat, cover, and leave for 15 minutes. Brown the white sausages over medium heat, and grill the smoked bacon under the broiler until the outside is dark and crisp.

Drain the sauerkraut and heap it up on a large hot platter. Remove the meat from the oven and slice the smoked pork butt and the salted bacon into eighths. Remove the sausages from the water and cut them and the browned white sausages in half crosswise. Arrange the sausages, sliced meats, and potatoes around the sauerkraut and place a knuckle at its crest. FOOD ▶ 348

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1 Copley Place

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50 Massachusetts Avenue N.E.
Georgetown Park
3222 M Street

CHICAGO
Avenue Atrium
900 N. Michigan Avenue
Northbrook Court
1236 Northbrook Court

MICHIGAN
Somerset Mall
2801 West Big Beaver Road
Troy

LOS ANGELES
Beverly Center
131 N. LaCienega

REDONDO BEACH
Galleria at South Bay
1815 Hawthorne Blvd.

SAN DIEGO
Horton Plaza
354 Horton Plaza

OHIO
Columbus City Center
Columbus

SAN JOSE
Valley Fair
2855 Stevens Creek Blvd.
Santa Clara

SAN FRANCISCO
150 Post Street

DALLAS
Highland Park Village
52 Highland Park Village
Dallas Galleria
13350 Dallas Pkwy

HOUSTON
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FOOD NOTES

Washington emerges as a **culinary capital** at last

At Washington's Jean Louis, a tart of green apples and a terrine of vegetables Provençal

UNTIL THE LATE 1970s, Washington, D.C., was virtually unique among the world's capitals as a gastronomic wasteland. Cabinet members, journalists, and occasionally the president strolled across Pennsylvania Avenue to the now-defunct Sans Souci, and everyone else went to Georgetown for a hamburger. Finally, however, the city has come into its own. There's an extraordinary variety of ethnic restaurants, a handful of inspired purveyors of "new American" cuisine (notably the City Café and The Occidental), and two of the finest French restaurants in the country—Yannick Cam's Le Pavillon and Jean Louis Palladin's Jean Louis at Watergate. Now Palladin, who arrived in Washington in 1979, has collected his most innovative dishes in *Jean Louis: Cooking with the Seasons* (Thomasson-Grant).

Arranged by season, each section includes an introduction by the chef and three six- to eight-course menus. Although Palladin has an obvious love for the rustic tastes of his native Gascony, his book is a refreshing change from the recent onslaught of country and regional cookbooks. Not only does he have an unerring visual sense, but he also has not completely forsaken the grand ingredients in favor of mustard greens and corn fungus. One of the winter menus is focused entirely on truffles; foie gras is used constantly. A fall offering of corn soup is elevated from the simple to the haute with the addition of lobster quenelles and Belon oysters. A sautéed swordfish cake oozes layers of ossetra caviar. A warm lamb salad is dressed in a vinaigrette made with Vosne-Romanée 1972. Desserts are spectacular variations on classics: an apricot tarte tatin with an apricot custard sauce, profiteroles with chocolate ginger mousse and chocolate sauce.

Further evidence of Washington's increasing culinary sophistication is found in *Capital Classics* (Thomasson-Grant). An example of the new, slicker Junior League projects, the book also boasts recipes from the capital's most respected chefs. There are crab cakes with a tomato coulis from The Occidental, glazed chicken from the renowned Asian restaurant Germaine's, and caviar ravioli with beet puree in a chive butter sauce from the divine Le Pavillon.

A chef's sideline gives inside info on haute cuisine

Chef Daniel Boulud at Le Cirque in New York

Daniel Boulud, the young head chef at Manhattan's very social Le Cirque, is also the editor of one of the finest food newsletters available. Called *Easy Cooking with Great Chefs* (P.O. Box 5101, FDR Station, New York, NY 10150; 212/772-9174), the monthly letter is a departure for Boulud. His restaurant prepared the in-flight snacks for Malcolm Forbes's birthday caravan, but his newsletter makes Le Cirque–brand haute cuisine accessible to home cooks. In each issue, one of the world's great chefs—Alain Ducasse of Monte Carlo's Hotel de Paris, David Bouley of New York City's Bouley—provides a relaxed seasonal menu and talks about his favorite way to entertain at home. In addition, Boulud provides a "shopping list" of the month's best produce, fowl, meat, and fish and a recipe for each. There's also a low-calorie menu, Boulud's own "special of the month," and a calorie and nutrition breakdown of all the featured main ingredients. Barely a year old, the newsletter has been so successful that Boulud has agreed to do a cookbook for Random House. Like the letter, he envisions it as "an almanac for the home cook" and says he'll group recipes and advice by month. "With the newsletter, I'm experimenting with how to make things easier and easier," says Boulud. "I'm getting better at it." Future projects may include a more formal book based on the food at Le Cirque, but, he says, "I'll have to get with Sirio [Maccioni, the restaurant's owner] on that."

Top: Tom Wolff; bottom: Tseng Kwong Chi

I love museums.
I've been to Cooperstown
three times.

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Jason Epstein has launched a new venture and landed in new surroundings.

Joan Juliet Buck visits the renowned publisher in his new downtown quarters

Jason Epstein with his decorator, Robert Denning, in the kitchen. Denning convinced his client to transform the loftlike apartment into a "Jeffersonian" space: "I thought that would suit him because Jefferson was a great scholar and it sounded right."

THE ROOM IS YELLOW AND PALE TURQUOISE, A SERIES of festive, faintly Russian, comfortable places to sit and eat or sit and talk, the kind of room you'd go looking for if you were staying at the country house of a Baltic aristocrat in 1820, and never find. I'd always been a little afraid of Jason Epstein; when Random House published my first novel he was the head of the house, and he scowled and looked annoyed most of the time; given his reputation for good taste, I thought it was some fault of my prose and felt like a failing schoolchild whenever I saw him. But since then I've seen him happy, and to see Jason Epstein happy is to experience relief. There are people like that, who draw those around them into a nervous empathy that can become subjection. It's a form of power, and those who have it are called, according to their status, tyrannical or gloomy. But the thing about Jason Epstein is he says very funny things in a flat, muffled voice, does exactly what he wants, and doesn't care what anyone thinks. "I wanted to make the kind of world I wanted to live in," he says.

It seems he has. He'll talk about carpentry, food, history, ultimate justice, soupspoons, Jesus, down pillows, Edmund Wilson, lampshades, and the origins of civilization in the same monotone. The deadpan tone has the urgency, however, of a coconspirator imparting secrets on a park bench, away from the microphones.

He started making the kind of world he wanted to live in right after Columbia, although he says, "After I graduated I only wanted to go to work for a few weeks to pay some rent." His subject had been seventeenth-century English literature, his thesis was on Robert Burton's *Anatomy of Melancholy*. "Everyone read that as a self-help book; it's full of Renaissance cures for neurosis and melancholy. But each cure cancels itself out, and Burton may have committed suicide."

Loathing the prospect of going to work and being allowed two-week vacations, he nonetheless went to Doubleday, and by the age of twenty-four he had started Anchor Books, the first publisher of quality paperbacks. "That list was a continuation of my Columbia curriculum," he says. "I guess I always wanted to go on living as an undergraduate, with that terrific intel-

OBERTO GILI

Denning designed the deep marble windowsills and surrounding bookshelves. To "increase the importance" of the space, he also added the crown moldings, baseboards, and door surrounds. Balloon shades are made from inexpensive challis trimmed with hemp fringe, and the overstuffed furniture is covered in a Brunschwig & Fils stripe. The apartment's color scheme was inspired by an auction catalog whose cover featured a painted Russian chest.

lectual excitement. I didn't want to stay in academic life, but I wanted to re-create the experience around it. That's what these projects are probably really about."

His projects: Jason Epstein is unique among publishers in that, while employed as editor in chief of Random House, he engendered a serious literary review, two book clubs, and a definitive edition of American classics, all independent of his official job. During the newspaper strike of 1963, he started *The New York Review of Books* with his wife, Barbara Epstein, Bob Silvers, and four thousand dollars borrowed from Robert Lowell's trust fund. Its first issue contained his review of the Heritage Press edition of Gibbon's *Decline and Fall*, in which he concluded (after reservations about the use of Piranesi etchings to illustrate the text and a slam at the introduction by Philip Guedalla) that the faults "include the binding, which is too flimsy for volumes this large." It was obvious right then that the man didn't only love books, he loved the way books are made. In 1982 he launched the Library of America, the nearest thing we have to La Pléiade—definitive texts in sturdy, handsome cloth bindings, printed on acid-free paper, with the dance-card flavor that thrills readers: a silk ribbon to mark your page set in the spine.

This fall, Epstein launched the Reader's Catalogue, a telephone-book-size catalogue raisonné of available books—the Spiegel's of reading. "This country's always being underestimated," he says. He cites a bookstore in Denver called The Tattered Cover, which has ninety thousand titles on its shelves, and another in Vermont, called Northshire, almost as big. They indicate there is a far larger audience for books than is generally assumed. The Reader's Catalogue will make more than forty thousand books available to readers by phone or mail, as simply as if they were red-checked flannel shirts or duck-hunting boots. "We've put together something like what Dr. Johnson did when he first put the language together in his dictionary," says Epstein. "It's like the Alexandria library."

He appears to be motivated by a dislike of institutions, be they the bookstore chains, on which he can discourse in inimitable evolutionary-sociological-historic style, or Park Avenue apartments. The chain-bookstore discourse: "When the government set up the suburbs by building the highways, the department stores became horizontal and turned into shop- ►354

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ping malls. The stores' book departments became free-standing bookstores. Each of the chains came out of a department store: Dalton's from Dayton Hudson, and Waldenbooks from Carter Hawley Hale. The stores got rid of them about five years ago because they couldn't grow enough. The inventory has to be thin because of the rents, so the chains become gift shops for best-sellers instead of bookstores.''

The Park Avenue discourse: ''I used to look at apartments on Park Avenue all the time, with agents, and that would depress me so, the idea of living like that. I saw them as places where people lived for whom money was everything, people who wanted to risk nothing, and for whom a kind of respectability was everything. That's why I live down here.''

1. The bedside tables were made by Andy Sykes, Epstein's Sag Harbor, N.Y., master carpenter. The linens are by Pratesi. 2. Flanking the door to the terrace are more Sag Harbor finds: the back plates for the wall lamps are from a Sag Harbor mansard roof; Sykes rebuilt the 18th-century grandfather clock and painted the chair covered in old-fashioned Saratoga carpeting.

A few years ago Jason and Barbara Epstein divorced; the Epsteins are widely admired in this litigious city for having a friendly, supportive, pleasant relationship, ''the best divorce in New York.'' It did, however, force Jason Epstein to find new accommodations, and he settled this year into the Police Building, down on Centre Street. Centre Street fits into his evolutionary-urbanistic-political view: it provides not only a context for him, but a context for his way of thinking about the city. In an article written in *The New York Review* in 1976 entitled ''The Last Days of New York,'' he wrote, ''For years the city seemed to run itself by a kind of anarchic common sense. . . . New York lent itself to privacy, to eccentricity, and thus to a kind of freedom unavailable anywhere else.'' These he has found.

It is with some delight that he outlines the ''typically lunatic plot'' to build an eight-lane expressway across Broome Street that would have obliterated Chinatown, Little Italy, and what is now called SoHo. ''Had they done that, everything down to Canal Street would have been destroyed. The reason SoHo exists is that while this thing was in the works, the people whose factories were in SoHo, in those loft buildings, moved out. They took all the industrial work away from New York. A million industrial jobs in New York accounted for its prosperity, and that's why it produced such a vigorous middle class. There were printers, engravers, tool and die shops, canvas companies. It was the last of the old-fashioned neighborhoods, mixed industrial, residential, and commercial. It was too messy. This was what these rats wanted to destroy.'' His friend Jane Jacobs, whose books he published, organized the neighborhood to fight the project, a fight that took seven years and ''two terms of Lindsay.'' She was at one point arrested and fingerprinted in the basement of the Police Building, in which Jason Epstein bought an apartment.

''When I first bought it, I thought I'd move a chair into it and camp out,'' he says, sitting on a down-stuffed sofa upholstered in a needlepoint fabric straight from that castle by the Baltic. ''I ran into Bob Denning at a party and told him about it, and he said, 'Good, we'll do it.' '' Denning, who, in partnership with Vincent Fourcade, has decorated the most opulent palaces of our present regents, princes, and dowagers, undertook to do ''the whole thing for fifty thousand dollars.'' There are silk lampshades and a silver chandelier, but they are not the point. The point is that the bookcases in the dining section end at chin level, where bookcases should end if you are to have a decent conversation with them; the door to the bedroom is hugged by further bookcases, which is the way all doors should be held; and the colors, the strange yellow and the pale blue-green, make the apartment look as if here, there is all the time in the world. Denning's subtleties are ef- ▶ 356

OBERTO GILI

Lorillard, Inc., U.S.A., 1989

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The interior library is brightened by a skylight and heavily varnished tongue-and-groove paneling. The Victorian chandelier was originally made to illuminate a pool table. "I figured out how to cover most of the wall space so he wouldn't have to cover it with paintings," says Denning.

fective: lights are hidden over the windows, and the sides of the windows are mirrored, so that even at night there is a pleasant anticipation about the outside. Strangely for the apartment of a man known for his capacity to intimidate, it is a romantic, comfortable, pretty place. "It makes me feel like an adulterer toward my house in the country," he says. "I have to keep reassuring it that I like it. I don't feel it's mine yet, I haven't made any commitment to it at all. That takes forever."

Jason Epstein loves food and loves to cook. It's with great charm that he weaves the historic, organic reasons for each dish on the menu. He has a recipe that allows the tomatoes in the sauce to stick to the penne: "You'll see the tomatoes *stick* to the penne."

"But you know," I say, "you were going to talk about your life." "That's my life, tomato sauce," says Jason Epstein firmly.

He takes me for a walk in the neighborhood that Jane Jacobs saved. "We have to go to a Chinese restaurant and have dinner," he says. On the way out, he stops at a corridor window and shows me the roof terrace of the gun dealer across the street. A young man is cooking dinner for a young woman. "They've got some Italian sausages up there," he murmurs. Downstairs he becomes even happier. "You walk out, you're in Naples, you cross the street you're in Hong Kong. There's the best cheese in the world here, mozzarella like nothing you've ever tasted. Look at that stuff!"

The cry is directed at the *étalages* of Chinese grocery stores on a narrow street, made narrower by the large booths selling Italian food in the street itself. A river of Naples in a canyon of Hong Kong. "The Chinese are very parsimonious, their prices are wildly low," he comments, and points out "a kind of eel, that, and that's Chinese broccoli, miniature bananas, bok choy, winter melon—you make soup out of it."

Writing about Edmund Wilson in 1972, Epstein said: "Edmund was shy and impatient with small talk. These lectures were his chief way of communicating, even with his close friends." In the false, enforced intimacy of an interview, Jason Epstein explains a world where shrimp have no calories, there is ultimate justice, and he only publishes the books he wants to read. He praises anarchy: "Culture should be as anarchic as possible, and not administered to. There's anarchy down here, yet it's structured, but spontaneously. It's something in nature, it's organic, the structure is not imposed from the top down. It arises out of the million and one transactions that spontaneously occur."

Rambling around in the complicated, interesting streets in Chinatown, he is full of noticings ("Look, look at that!") and as excited as an undergraduate on a weekend. He'd written about Wilson's "sympathetic accumulation of detail," and the streets are heaping detail on him to give to me. In the Chinese restaurant, he says, "I don't get excited. I'm always seeing the dark side of things. What was that about Flaubert? 'When he sees the cradle he thinks of the grave'?"

The fortune cookies arrive. His says, "If you continue to give you will continually have." ◆

OBERTO GILI

BOLLA

Il vino classico d'Italia

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Karl

ACCES

NEIMAN-MARCUS
BEVERLY HILLS, CA

I. MAGNIN
SAN FRANCISCO, CA

Lagerfeld

SOIRES

MARSHALL FIELD'S
CHICAGO, IL

SAKS FIFTH AVENUE
NEW YORK, NY

Lipstick

A MIRACULOUS
HEXAGON
SYMBOLIZING
THE NEW
ARCHITECTURE
OF
BEAUTY.
AN
OBJET D'ART
THAT SETS
NEW STANDARDS
FOR
MODERN STYLE.
AND
UNDERSTANDS
THAT A WOMAN
WANTS MORE
FROM A LIPSTICK
THAN JUST
EXQUISITE
COLOR.

CHRISTIAN DIOR

Christian Dior

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JEANS

VOGUE

Point of view

a wardrobe for all seasons...

There's a minor revolution going on in the fashion world. The season that goes by the old-fashioned, fuddy-duddy name—resort—is changing, and all for the better. Not only have many designers doubled the size of their resort collections, but stores report adding more shelf space for resort clothes as well. Why? Though warm-weather clothes may look strange hanging next to marked-down winter coats, both designers and customers have discovered that skinny silk dresses and quilted silk jackets are no longer exclusively for ladies who lunch and travel the world. In fact, they have many lives. Slipped under a warm jacket or coat, a little silk dress moves into the realm of what we've all been waiting for: seasonless dressing. Many women are also using resort as a time to shop ahead for true summer clothes, which, as designers cut back on the number of collections they produce, are nearly extinct. . . .Among the other changes you'll notice: a switch in coloring; specifically, a move away from the obvious beach color, white, toward rich shades of pinky beige. Long slinky sliplike dresses with cutaway shoulders play up the natural color of skin; a chiffon camisole becomes the year-round lingerie/blouse foundation for an entire wardrobe. Makeup takes a similar turn, appearing in shades of what's being called nude. Unlike the transparent blushes, glosses, and mascaras of yore, these products enhance the natural look of skin by actually adding color—but in gentle doses. . . .And for those who like it hot: suits, shoes, bags in searing tones of pink or orange. The news is in the *way* to wear them: no longer as a bonfire of color but teamed with cooling white. . . .On the holiday side: more glamour from the couture, worn by Daryl Hannah, who plays up the couture's intrinsic movie-star mood.

THE DRESS IS BACK! After a decade of sportswear separates, designers are creating dresses. The best are clean-cut, short, in fabrics that work year-round.

LOW COST/HIGH STYLE Beginning with this issue, a regular fashion feature proves that dressing well requires more dash than cash. All you have to do this time is keep it simple.

FABRIC TO WATCH: PIQUE The delicate cotton that used to herald wedding dresses and prim little-girl collars has taken a fashionable turn. Now it's wildly printed and stitched into short sundresses, modern suits.

couture: see

Bewigged as a brunette, Daryl Hannah at ease in a bodysuit. Here, Chanel's brocade—just as lean and mean as the Batman costume that may have inspired it. (The movie's theme song was even played during Chanel's runway show.) Hannah's most recent movie move: her role in *Steel Magnolias*. The cat-eye specs are Hannah's own, from her collection of vintage sunglasses. On these eight pages: hair, Sam McKnight for La Coupe; makeup, Sonia Kashuk. Details, last pages.

Fashion Editor: Polly Mellen
Photographer: Patrick Demarchelier

ing stars

Stretched out here–
actress Daryl Hannah, in
roles to suit couture's
movie-star mood

The lowdown on the low-cut:
bare dresses go long or short

couture: seeing stars

Hannah plays impromptu stylist and—in a flash—borrowing a celebrity hair to create a novel image—all in Dolly Parton meets George Marciano. The silky satin bustier's strictly no-sticking: It's embroidered, appliquéd, and decorated with roses. By Valentino. More decorative at the waist: a rhinestone shackle, this fall. Hannah shifts into her ostrich peplum in Christian Dior's revealing, heart-bottomed number with a walk-through slit. Made of silk crepe. Details, last pages.

Christian Lacroix created magic with his Felliniesque dress, THIS PAGE, and Hannah fell under its spell. The top: a velvet bustier over a lace body stocking. The bottom: a jeweled peplum and layers of hand-painted tulle over a pleated miniskirt. OPPOSITE PAGE: To play the siren, Hannah ignored all accessories but a severe platinum wig. The dress details all have a sculptural slant: a sweetheart neckline, a scalloped hem. In back: a fishtail train by Emanuel Ungaro. Blunt-cut wig from Theresa's Wigs, NYC. Details, last pages.

Couture makes tulle the rule: two fantastical takes on a fabric

The hair...the pout...the pose: Hannah gives an off-the-shoulder dress the Brigitte Bardot treatment, THIS PAGE. Chanel's beaded, re-embroidered short dress with long sleeves. Chanel jewelry. OPPOSITE PAGE: Italian starlets of a certain age (Monica Vitti in the 1960s) had the corner on a certain kind of glamour—Hannah has the look down pat. Valentino's dress is all sophistication, with crisscross back straps, streamers, and even a glittering tassel. Details, last pages.

The couturiers' revealing new ways –front and back views

nude

For next spring and summer, nude shades stand to replace white as the fashion standard. And what better way to register the news than on a quartet of fresh faces, the newest modeling stars. Introducing, LEFT TO RIGHT, Nadege Dubospertus, from the French island of Réunion; Gretha Cavazzoni, from Italy; Jasmine Keuter, from Sweden; and Anna Getaneh, from Ethiopia. Though they hail from all over the globe, they have two things in common: their terry robes and The Nakeds #2 CheekColor by Ultima II. Robes by Ralph Lauren Home Collection, about $140 each. Polo/Ralph Lauren, NYC, Palm Beach, Dallas. On these pages: hair, Julien d'Is, Paris; makeup, Marie-Josée Lafontaine. Details, more stores, last pages.

Fashion Editor: Grace Coddington
Photographer: Peter Lindbergh

study

It's not often that fashion offers a package deal—but that's the arrangement right now, as fashion and makeup both come in the nude. Specifically, nude in a palette of pink to buff-beige colors

This season, as fashion and beauty collide and take their cues from the color of the skin, *nude* and *naked* have become buzzwords. But unlike the transparent makeup of the recent past, resort's nudes encompass a palette of subtle pinks, peaches, buffs, and browns. Fresh and natural-looking, they are as personal as color can get, playing up gradations of colors that already exist in the skin.

"Nude is not meant to contrast," says Norma Kamali. "It's meant to become you." Kamali, who revamped her traditionally black bodysuits and tops in peachy tones of beige, thinks the timing is right for the subtle surprise delivered by such neutrals. In a number of resort collections, in fact, nude usurped the role traditionally played by white. Michael Kors, for example, chose delicate shades of nude ranging from the palest yellow to rose and mocha for dresses, jackets, and pants. For his show, he also instructed models to apply only nude-colored makeup which would brighten and intensify their natural skin colors.

It is precisely this heightening and intensifying, or enhancement, of one's natural coloring that creates the attraction. It's not a naked face: there is color, but it's subtle, and it gets there by way of products that are lighter and more delicate.

Because these nudes are actually colors, there is one potential pitfall: choosing the wrong tone. "These less aggressive neutral colors must look like they were designed for your skin tone," says Sylvie Chantecaille, senior executive of creative marketing at Prescriptives. "Because the look is so subtle, you must be very precise." Hence what looks natural on a woman with a yellowish skin tone (a muted orangy-brick lip color, for instance) may not look natural on someone with a pale pinkish skin; the better choice would be a blue-tinged rose. If the colors are right you'll look like yourself, just better. (Nude-color clothing works in a similar way. The darker, more offbeat shades look best against dark or well-tanned skin. Very fair blonds are advised to stick with sweet pinker tones.)

For this very reason, cosmetics companies such as Prescriptives and Ultima II have taken much of the guesswork out of these colors by keying them to specific skin tones. Products are broken down and grouped by undertones: pink, yellow, neutral. Once skin is matched, making up is less time-consuming than with brighter colors. "Neutral makeup is liberating because it's almost mistakeproof, foolproof," says Andrea Robinson, president of Ultima II. "It's also appropriate day in and day out. A woman's face can have a polished and finished look, and she doesn't have to worry about things like purple shadow sliding over into the yellow." The Nakeds, a collection of shadows, foundations, and lipsticks Robinson developed, are skin-keyed but offer a wide variety of intensities. There are six lip shades ranging from a yellow-beige (which can be used alone or as a "fine tuner" with other shades) to a neutral pink and a deep red brown. Such superneutral colors add extra flexibility: foundations, for instance, can substitute for concealers.

On the lips, Marie-Josée Lafontaine, who created the looks on these twelve pages, likes sheer or matte textures in brown-to-russet shades, depending on skin tone. She also prefers blush that's slightly bronze, and varies tonalities of brown eye shadow to give eyes a subtle nudity. If more color is needed for night, she picks up a huge fluffy brush and lightly dusts a bronze powder all over the face. With that the nude face is "perfectly dressed" for evening.—**CATHERINE WARREN**

an unexpected addition to the pastel vocabulary: a fox wrap, dyed apricot pink. By Christie Brothers.

Lingerie colors and fabrics are coaxed into new roles as outerwear. OPPOSITE PAGE: A barely colored silk camisole compliments bare skin. By Jackie Rogers Couture. An accessory in the same color family: a coral twig earring by Stephen Dweck. The shy color on the cheeks: Prescriptives Powder CheekColor in Fresh Pink. A pair of revealing dresses, THIS PAGE, LEFT: Geoffrey Beene's silk jersey dress, about $1,990, cut out on one shoulder. The Shop of Geoffrey Beene, NYC. RIGHT: An Empire-waisted silk chiffon dress. By John Scher, about $563. Bergdorf Goodman. Details, stores, last pages.

nice foils for sun-flushed skin, OPPOSITE PAGE: Norma Kamali's asymmetrical slink dress. Of matte Lycra, about $125. OMO Norma Kamali, NYC. THIS PAGE: A silk wisp of a robe—it's the classic wrap-and-tie type. Vogue Pattern #7079. Fabric by Super Textile Co. A fragile-colored powder for the face: Yves Saint Laurent's Powder Foundation #1 in Natural Beige. Details, last pages.

Cozy, even when it's in a cool color, OPPOSITE PAGE: A cashmere turtleneck, about $640. At Cashmere-Cashmere, NYC, Chicago. Face powder that's barely there: Flawless Finish Loose Powder in Translucent Light by Elizabeth Arden. THIS PAGE: Flattery for dark-toned skin: colors in warmer shades, as in this leather dress. Michael Hoban for North Beach, about $410. North Beach Leather Stores, NYC, Chicago, San Francisco. Details, stores, last pages.

Instead of the white blazer—think pinkish, THIS PAGE. A silk and linen jacket and skirt by Ronaldus Shamask. Jacket about $710; skirt about $320. Barneys New York; Dayton; Neiman Marcus. OPPOSITE PAGE: Accessories in similar soft colors. On Nadege, RIGHT: Chunks of real coral by Stephen Dweck; small beads by Isaac Manevitz for Ben-Amun. On Anna, LEFT: Genuine coral necklaces by Stephen Dweck. Strands of fake coral twigs by Isaac Manevitz for Ben-Amun. The makeup goes brown with a hint of metallic: Clinique's Think Bronze Semi Lipstick. Details, more stores, last pages.

the best dre

Every season has its standout piece. Right now, it's the sexy, simple little dress

ss list

The little dress is one of the hottest items to come down the runway in years. And no wonder—designs are sleeker, brighter, bolder than ever. Here, Ungaro Parallèle's vividly flowered cotton piqué, about $1,020. Saks Fifth Avenue; Nan Duskin, Philadelphia; Ungaro Boutique, Houston. The only hot-weather makeup you will need: Luminesse Lipstick in Satin Gloss by Cover Girl. In this story: hair by Sam McKnight for La Coupe; makeup by Bobbi Brown for Frederic Fekkai at Bergdorf Goodman. Details, more stores, last pages.

Fashion Editor:
Carlyne Cerf de Dudzeele
Photographer: Neil Kirk

Graphic Design

Dresses that can work for day and, with a quick change of shoes and jewelry, can also work for evening. (The added bonus: under the right jacket, they go all year round.) THIS PAGE: Franco Moschino checks out Op Art for inspiration, as do other designers this season. Rayon dress by Moschino's Cheap and Chic Collection, about $275. Bergdorf Goodman; Sasha Frisson, Atlanta; Shauna Stein, Los Angeles. OPPOSITE PAGE: The courageous can carry it off for day—a familiar shape from Geoffrey Beene, with subtle cutouts. Dress in wool jersey, about $850. Bergdorf Goodman. Details, more stores, last pages.

The Bright Side

Bright oranges and pinks infuse every inch of the resort collections. THIS PAGE: Dress by Louis Dell'Olio for Anne Klein & Co., about $215. Lord & Taylor; Marshall Field's; Neiman Marcus. Skin that's uncovered needs an extra dose of moisture, such as Satin Body Moisture Treatment by Stendhal. OPPOSITE PAGE: No jacket required—all it takes to get "dressed" is a wool crepe chemise. By Louis Dell'Olio for Anne Klein & Co., about $495. Bergdorf Goodman; Jacobson's; Anne Klein Store, Minneapolis. Details, more stores, last pages.

Solid Ground

One of many incarnations of the Audrey Hepburn dress, THIS PAGE. Ronaldus Shamask's classic silhouette looks best with a minimum of accessories: the right bag, flats, gloves. Silk and linen chemise, about $430. Barneys New York; Dayton; Neiman Marcus. Hermès bag; Hirica by Tread Imports shoes; La Crasia gloves. OPPOSITE PAGE: The latest chapter in the little black dress story. By Donna Karan New York, in a stretchy wool, about $750. Bergdorf Goodman; Ultimo Ltd., Chicago; Neiman Marcus. Raincoat by Burberry. Details, more stores, last pages.

$490

The key to choosing city clothes at lower prices: neutral colors such as black or beige. (Bright colors in inexpensive fabrics look great on a beach, but not on the street.) Go Silk for L'Zinger's beige parka, about $490; with detachable fur trim, about $655. Both at the Go Silk Store, San Francisco. With fur at Henry Lehr, NYC. Without fur at Pitkin County Dry Goods, Aspen.

dress for less

The first in a series of monthly stories that focus on great style at a price. This one, for the working woman

$355

A brocaded suit with a motorcycle-style jacket and a short skirt by Randolph Duke. Jacket, about $160; skirt, about $110. Itokin, NYC; Saks Jandel; Carolyn Lamb, Coconut Grove FL. Wool sweater, Sisley by Benetton, about $85. At select Benetton/Sisley stores. These pages: hair by Recine for Recine New York; makeup by Moyra Mulholland. Details, more stores, last pages.

Fashion Editors: Susi Billingsley and Elizabeth Saltzman
Photographer: Tiziano Magni

$515

Proof that inexpensively priced clothes don't have to be too young or too crazy: jacket in wool melton by Randolph Duke (about $280), Liza Bruce skirt (about $90), and cotton shirt by Linda Allard for Ellen Tracy (about $145). Jacket at Miriam Rigler, NYC; Dayton; Macy's, San Francisco. Shirt at Saks Fifth Avenue; Bullock's; I. Magnin. Skirt at Bergdorf Goodman; Knit Wit, Philadelphia; Gallay, West Hollywood.

dress for less

$578

A gabardine suit that plays multiple roles. It works with the dressed-up drama of black, plus heavyweight accessories—and it can also take the simplicity of a T-shirt. Wool suit by Xzek. Jacket, about $320; skirt, about $160. Bergdorf Goodman. J. Crew wool sweater, about $98. Details, more stores, last pages.

$559

Classic graphic: a dress that goes out during the day is sophisticated enough to keep evening hours. Silk and acetate dress by Complice, about $559. Bergdorf Goodman; Suzy, Great Neck NY; Greta, Beverly Hills.

dress for less

$480

The best of both worlds—a beige raincoat with a black satin lining. It's one of the few that can work for evening. Raincoat by Espionage, about $325. Barneys New York; Catch In The Rye, Rye NY; Mercantile, Portland OR. Dress by Isaia NYC, about $155. Barneys New York, Short Hills, Manhasset. Another evening cover-up: Translucent Medium New Complexion Loose Powder by Revlon. Details, more stores, last pages.

dress for less

$455

Almost as good as the real thing but not as expensive: a Chanel-style jacket, about $455, by Gemma Kahng. Carol Rollo/Riding High, NYC; Suzy, Great Neck NY; Capriccio, Scottsdale AZ.
A really great Chanel you can afford: Creme Lipstick in Tawny Rose.

$20

For a night off, the antidote to the ubiquitous bodyhugging dress: something short yet with a full skirt. Skirt, Vogue Pattern #9813, to slip on with almost any black top you own. Fabric by Graniteville Co. Total cost for the skirt, about $20. Details, last pages.

matte & shine

Matte finishes, iridescent finishes–combining them is the essence of today's beauty, says Jody Shields

To paraphrase an old adage, where fashion goes, beauty follows. That seems to be the case right now, as the current darlings of cosmetics—matte and shine makeup—fit so neatly with fashion. This season's stylish potpourri includes evening and daytime fabrics that are flat or shiny, or have elaborate surface treatments (embroidery, beads, jewels). The beauty of it is: such sophisticated fashion demands sophisticated makeup. Matte finishes give a made-up look; makeup with shine is softer, more natural. What's new is how they are combined.

"You have to think like a lighting designer," explains Sonia Kashuk, who created all the looks on these pages. The stronger matte makeup should be played against the softer-looking shine, so that no element is overpowering. For instance, a glossy, barely colored mouth is offset by a strong, rich-toned matte eye shadow. Or, deep-toned matte lip color is worn with mascara only—or a neutral shade of matte shadow—on the eyes.

Makeup that looks wrong today: equally intense eyes and lips, which give the face an overdone look.

Photographer: Walter Chin Fashion Editor: Polly Mellen

Matte and shine add definition to the face: the mouth is highly polished; there's no cheek color, only powder in a natural shade. On the eyes: Maquiriche CremePowder EyeColour in Nosegay. On the lips: Le Crayon Lip Contour in Beige; Fondant à Levrès Lip Gloss in Naturel. On the face: Poudre Majeur Loose Powder in Mat Pêche. All by Lancôme. Jacket, Body Glove by Robin Piccone. Bathing suit by Anne Cole Collection. "Transparent" bracelets by Dana Schneider; gold cuff by Cara Croninger. Makeup in this story, Sonia Kashuk; hair, Mitch Barry. Details, stores, last pages.

The matte and shine combination isn't limited to the face, THIS PAGE. The contrast here comes from hair sleeked with shine, played against the flat texture of a matte wool jersey dress in fiery red. Hair Gloss by Sebastian. Geoffrey Beene dress. Earrings by sculptor Maria Snyder. OPPOSITE PAGE: An example of how a matte finish can work for the whole face. First, a skin-colored powder shadow—without a lick of glitter—goes on the eyes from crease to brow. Face powder mattes the face, is even applied over the lips. (Powder on the mouth anchors the lipstick.) On the lips, LEFT, Holiday Red Haute Couleur Lipstick #863, and RIGHT, Indian Red Haute Couleur Lipstick #763. On the eyes: Discrétion Shadow in Clear Beige. All by Christian Dior. Details, stores, last pages.

matte & shine

An analysis of the beauty blueprint here: two distinct light-reflecting textures. Iridescent gold-based shadow goes on the eyes, from lashes to brow. There's an equally warm-toned gold powder dusted on the cheeks. Another kind of shine comes from the lipstick—a pale, pink-toned gloss. On the eyes: Colour Wand II in Smoky Topaz. On the cheeks: Blooming Colors Eye Shadow in Honey Beige. On the lips: Slim Elegance Lipstick in Twilight Pink. All by Maybelline. Straw hat by Manolo for Isaac Mizrahi.

While the face with a powdered finish is a time-honored tradition, the truly matte mouth is a new look, and it may become an end-of-the-eighties signature. According to Phyllis Klein, vice president of public relations for Max Factor, the full mouth is today's beauty focus—and a mouth colored with matte lipstick is a "can't miss" feature. With its opaque coverage, matte lipstick works magic, reshaping a less-than-voluptuous mouth into an all-out pout.

This isn't the first time around for the matte look—although it's the first time matte lipstick has been so comfortable to wear. Remember the matte movie-star mouths of the 1930s and 1940s: Joan Crawford's lips, exaggerated into a clownish bow; the wickedly curved, darkly lipsticked kisser on Bette Davis.

New formulas give today's matte lipsticks their intense coverage and strong color. The new mattes are also long-wearing, without the dry "cotton-mouth" feel of their predecessors. The reason why: these lipsticks have emollients to keep the mouth moist, plus a high powder content. Just like the name says, Powderful Lipsticks by Charles of the Ritz are 40 percent powder. The Matte+ line from Ultima II (lipsticks and eye shadows) is all matte, with silicone-treated powder pigments to enhance smoothness.

Face powder itself has changed. Not so long ago, women simply puffed on enough powder to eliminate all shine. Today's powders offer more options than simply flat matte: they could be called full-service, since some work as a foundation as well as a shine killer. An example: Shiseido's Compact Foundation makeup. A pressed powder in a compact, it goes on wet as a foundation, dry as a powdery finish.

Loose powder has also been altered: talc, which used to add a chalky opaqueness to face powder, has been replaced by other ingredients, such as mica, making supersheer, nearly transparent powder possible. (Lancôme's Poudre Majeur is one talc-free powder example.) Meanwhile, other ingredients have been added: Prescriptives face powder is color-matched, custom-blended, and boosted with oil-control or moisturizing ingredients that add a certain degree of skin care.

On the flip side, there's makeup with shine. "Transparent shine has an effervescent, fresh quality," notes Kashuk. "For day—or for older skin—this may be more flattering than the matte, flat look." A sheer iridescent powder, for example, adds highlights without adding any color.

Shiny makeup actually made its debut in the sixties, when the glossy, frosted, pale-lipped face ruled. It made sense, considering the clothing; silver was the space-age color, and plastic was fashion's favorite material. The face had a different balance back then: eyes were darkly made up, and the mouth was pale and shapeless. The cosmetic color palette was heavily metallic. Two examples: Max Factor's Frosterino silver lipstick and Revlon's Fabulous Frostings (in Silver Nougat). Cheeks gleamed with metallic glazes. Fingernails were frosted.

Today's shine is subtler and geared to a balance between textures. With day wear that has a gold touch, Kashuk has this suggestion: "You don't need more gold. Use an eye shadow in a yellow, mustardy color instead." At night, she'd try contrast: with velvet or a sweater with a dull finish, she'd add shine to the face, either with a shimmering powder or lip gloss.

For unabashed shine, there's Max Factor's new X-Rated Lip Gloss: it's absolutely colorless and absolutely glossy. Even eyes can take on a refined glimmer with Stagelight's Crystal-gleamers mascara and Mary Kay's Eye Sparklers shadows. Shine can also be added to the hair with a small amount of baby oil, or a special product like Sebastian's Hair Gloss.

Shiny makeup is pretty much a modern phenomenon. According to Bob Salvatore, beauty director of the Max Factor Museum of Beauty, until the frosted revolution in the late sixties, matte makeup was the only choice. Shiny lips were thought to look vulgar, "as if you'd eaten a pork chop and didn't use a napkin," explains Salvatore.

Makeup etiquette was also a concern: it was considered gauche to leave a lipstick smudge on a glass. (Expensive lipsticks often came packed with blotting instructions.) Today, with the return of the matte mouth, perhaps the ladylike custom of lipstick blotting will also make a comeback.

girls' night out

Photographer Helmut Newton has always been enamored of "dames"–especially the rich kind. Here he catches them "doing" Monte Carlo

Freud, in frustration, finally asked, "What does a woman want?" The answer is obvious: diamond earrings, necklace, and ring by The House of Harry Winston; diamond collar by Bulgari–The Hotel Pierre. In this story, hair, Romain of Patrick Ales, Paris; makeup, Giorgio for Suga Salon, NYC

Fashion Editor: Jenny Capitain
Photographer: Helmut Newton

It's said that diamonds are a girl's best friend; sometimes they simply lead her astray. OPPOSITE PAGE, FAR LEFT: Pink and white diamond necklace by Cartier. Bodysuit trimmed in satin by La Perla, one of the sleekest around, about $105. Montenapoleone, NYC. NEAR LEFT: Amethyst and diamond necklaces (linked together) and antique diamond pin by Fred Leighton, NYC. Smoking jacket by Yves Saint Laurent Couture. Good liquid assets: gold and gems. THIS PAGE, LEFT: A jeweled panther bracelet set with emeralds by Cartier. Ring by Fred Leighton, NYC. Yellow rayon crepe suit by Marc Jacobs for Perry Ellis. Jacket, about $650; shorts, about $500. Bergdorf Goodman. RIGHT: Diamond earrings by The House of Harry Winston. Navy maillot by Diva, about $66. Bonwit Teller; Balliet's; Just Add Water, Dallas. Details, more stores, last pages.

girls' night out

Novelist Alan Jolis has spent a lifetime writing about Europe. This time around, he takes the pulse of sexy, seedy Monte Carlo

There are heroes here, and kings, and goddesses lying on the Monte Carlo beach, or by their heated pools, as if cut in stone. This is the luminous, 480-acre ghetto of the rich and famous on the edge of a small bay. It is vulgar, both nouveau riche and old rich, classy and totally déclassé, and somehow, its fairy-tale princesses and princes manage to outweigh the sleaze, the coarseness, the hype.

Is it just a coincidence that in the French dictionary *mondain* (social), *monde* (world), and *Monégasque* (native of Monaco) come in close succession? And not too far behind is *monnaie*. Society, world, and money are ingrained here, not just in the language but in the air, on the beaches, and in the streets. This is the Las Vegas of Europe, but instead of the smell of manure and desert on boots, the vulgarity is more refined. Monaco boasts the highest concentration of banks, jewels, and Rolls-Royces per square yard on earth, and supposedly the biggest yachts.

If anyone broke the bank of Monte Carlo, we would probably never know—because this country is famous for its security. Helmut Newton leaves his car on the street unlocked. His models wear kilograms of jewels and strut along the Avenue Princesse-Grace and through the Hermitage Hotel. They are perfectly safe.

Sitting on Monte Carlo's Casino terrace is like watching a Technicolor film noir: lechers, roulette gamblers, would-be counts, and obscene sex-boys lead the parade. Not far behind are starlets, sultry wenches who play havoc with the nerves of business magnates and ambassadors. And not far behind them, like dung birds on the backs of hippos, each needing the other to survive, come the ladies of the night, gangsters, fashion models, paparazzi, con men, and bodyguards.

Monaco is dazzling white on a sea of blue. With its ornate and intricate Rococo architecture, it used to be just another pretty promontory on the Mediterranean, but now its lilliputian jewel of a palace with its toy soldiers has virtually disappeared in a mass of faceless high rises that block out the sun. Still, on the beach one can avoid the grinding hysteria of the discos and perhaps sense why so many novelists, including Ian Fleming, Bruce Chatwin, and Anthony Burgess, chose to live or vacation here. For all Monaco's crude excess, many are faithful to its lost charm. Nostalgia thrives even on its gorgeous postage stamps.

There is no logic here. This is simply how the poor rich live: with too much money in too little space. If you cannot visit this thumbnail of a country in the driver's seat of a Formula One car, the second-best way is to imagine you are a private detective in a tough love story playing against desperate odds. Everyone here is fighting for a place in the sun, and money and power are not as important as the angle of your chin and the razor sharpness of your eyes.

Wear sunglasses.

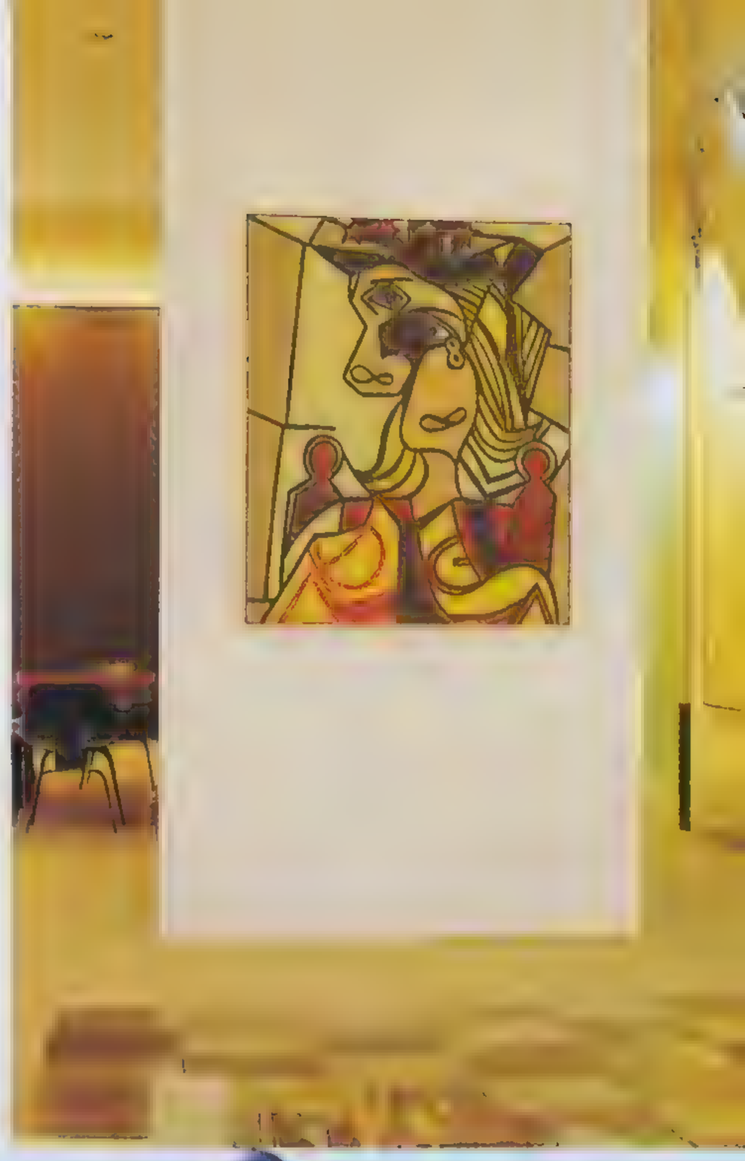
Show...and don't tell. Diamond bracelets, emerald ring by Fred Leighton, NYC. NEAR RIGHT: Cotton dress by Claude Montana, about $620. Bloomingdale's; Caron Cherry, Coconut Grove FL; Creeds, Canada. FAR RIGHT: Dress by Valentino Night, about $1,600. Valentino Boutiques, NYC, Beverly Hills; Nan Duskin, Philadelphia. Details, last pages.

Larry Gagosian in a rare moment of repose in his new Manhattan house. OPPOSITE: His home office with a desk and chair, circa 1950, by Italian designer Carlo Molino. The painting is Jasper Johns's 1984 encaustic on canvas *Untitled (Ventriloquist)*.

Photographer: Eric Boman

going places

Art dealer Larry Gagosian has come far and fast since selling posters in Los Angeles. **Dodie Kazanjian** catches up to him



I know what I'm going to put there," says Larry Gagosian, pointing to a pristine white living-room wall. "My black Stella. But where the hell is my Judd dining table?" he yells to an assistant. "It was supposed to be here yesterday."

It's late July and the carriage house he's renovating on Manhattan's Upper East Side should have been ready a month ago. That's aeons to Larry Gagosian, whose phenomenally rapid rise is the talk of the art world. Since he moved to New York from Los Angeles in 1985, he has opened three galleries, established his credibility with a number of dazzling exhibitions, bought and sold more important paintings than anybody else, and become the hottest art dealer in the world. Leo Castelli is so impressed with Gagosian that he's gone into business with him. "Since the emergence of Neo-Geo," says Castelli, "the only big news in the art world is the auction houses and Larry Gagosian."

In the past year alone, Gagosian has moved his flagship space on West Twenty-third Street to the former Parke-Bernet Building at 980 Madison Avenue, which he renovated at enormous expense and inaugurated with a show of Jasper Johns's legendary map paintings from the 1960s. The carriage house, which he bought from Christophe de Menil, has a Frank Gehry–designed indoor lap pool and steam bath, and Gagosian has turned all three of the floors into a high-tech environment for his blue-chip collection of post-1950 American art, most acquired in the last two years. He's opened a third gallery, 65 Thompson Street, in partnership with Leo Castelli. He's just bought movie producer Keith Barish's nine-bedroom Victorian house on the beach in Southampton. Gianni Agnelli has promised him he'll soon be one of the happy few to own a Ferrari F40, the rarest, fastest, and last car designed by Enrico Ferrari. He's even taken on the representation of two artists—Walter de Maria and the late Yves Klein—and he is lying in wait for Willem de Kooning, for whom several other top dealers are desperately angling. (One of the prizes of Gagosian's collection is a 1975 de Kooning abstract landscape, and de Kooning's largest bronze sculpture, *Seated Nude*, rests outside his beach house.) How has this forty-one-year-old California Valley boy they call Go-Go come so far so fast?

"I guess it's fair to say I've moved pretty fast," he says, sitting on a black leather Corbusier chaise in his still underfurnished bedroom. Gagosian is a well-built, clean-cut charmer whose boyish face and friendly manner belie his somewhat louche reputation. "I moved fast because I didn't perceive what the boundaries were. There's a benefit in not having any kind of preconceptions about structure or hierarchy—you can fall on your butt or you can kind of do OK. If I feel like doing something, I do it, protocol be damned."

A buzzer sounds. He jumps up and goes to the nearest intercom/monitor. "What is it?. . . What?" He starts pressing buttons. He hangs up. The buzzer sounds again. This time he picks up the telephone by the king-size custom-made bed. "Hello. . . hello. . . . Damn, why can't they get these things to work?" he says to the phone as he presses other buttons. "Oh, hi. Who wants to speak to me? Can't he wait? I'll be back to the office at five. OK. Put him on. Hi. OK, I'll give you seven. OK. Seven-five. I'll take it. I'll take it."

"Was that seven-five million?" I ask.

"Yeah."

"I don't suppose you'll tell me what you just bought."

Big winning smile, no answer. It could be said that Gagosian's rise has been perfectly timed. Since he started, the main action has been in the secondary (or resale) market, and he has been riding that wave with great daring and considerable luck. A rival told me that Gagosian has only known an up market since he's been a major player in the art world. "He's been ahead of it all the way," this dealer said. "His intuition has been flawless. The rest of us tend to think before we make a deal, and while you're thinking, he makes the deal."

Larry Gagosian was born in downtown Los Angeles. All four of his grandparents were Armenian. His mother had acted in a couple of movies and once had her own radio show. His father was a civil servant. "We lived with my grandmother and my uncle and my younger sister in a little apartment above a shop on Pico near Fourth Avenue," he says. "We were poor." The family fortunes eventually improved a bit, and they moved to Baldwin Hills, then to Van Nuys, in the San Fernando Valley. Larry was a lifeguard during summer vacations. At UCLA, he majored in English and was on the swim team. "I grew up in the Valley. It's a very isolated place to grow up. There is no culture there. I never went to a museum. I didn't know what the art world was. I had *no* way of conceptualizing it."

His father died when he was twenty-one, and that same year he married. "She was a dancer and very, very intelligent," he says, "interested in literature, interested in art. We

"I moved fast because I didn't perceive the boundaries. If

Scenes from a fast life, CLOCKWISE FROM TOP LEFT: In his new carriage house, Frank Stella's *Gezira*, 1960, Roy Lichtenstein's *Woman with Flowered Hat*, 1963, and Carl Andre's floor piece *Aluminum Steel Plain*, 1969. Gagosian with an admirer in Los Angeles in 1975. A control station by the bed in his new home. His kitchen with Noguchi chairs, Fiesta ware, and an array of new equipment. Gagosian with the venerable Leo Castelli, his partner in his third New York gallery. On the beach with girlfriend Bettina Giloi in front of his new Southampton house.

had a lot of common interests.'' The marriage lasted three years. Gagosian graduated in 1969 but continued to live like a student for nearly another ten years. He lucked out of Vietnam—his number never came up for the draft. He subsisted on odd jobs: assistant manager in a record shop, car parker, box boy in a supermarket; for a year he worked for the William Morris Agency, ''one rung up from the mailroom.'' He was living in the same eighty-dollar-a-month apartment, a stone's throw from the beach in Venice. He was reading all the time (''I was very, very deep into literature and music''), enjoying the beach, ''hanging out,'' playing tournament chess, and talking about writers until two in the morning in coffee shops. ''I sound like a beatnik. I wasn't. I didn't have a beard and long hair.'' But his hair was a lot longer than the Ollie North cut he affects today. He's often mistaken for the former marine, or for Steve Martin, a good friend and client.

In 1975 he started a nondescript arts and crafts operation on the patio of an old building in Westwood Village. ''That really launched me as an art dealer,'' says Gagosian. ''I made a little money, which allowed me to start buying posters.'' He bought posters at five dollars apiece. ''Not Lichtensteins—I really didn't know who he was. I bought corny seascapes and pretty girls, really forgettable stuff.'' He framed them and sold them for twenty dollars. ''I'd sell thirty or forty a night. I was learning to be a businessman.

''Here's where the story picks up. I was doing well, so I thought I would experiment and buy more expensive graphics—still just posters and lithographs—and frame those, and get two hundred or three hundred dollars apiece. That's how I started selling art. At the *lowest* possible level.'' In 1977, he opened his first legitimate art gallery a few blocks away in a ten- by twenty-five-foot Hungarian restaurant that had just gone out of business. He opened with works by Ralph Gibson, a New York photographer who showed with Castelli Graphics. It was a sellout. He had seen Gibson's photographs in a magazine (''that was my primary contact with art, through magazines''), and called him long distance. ''I got his name out of the phone book,'' says Gagosian. ''I told him I was starting a gallery and would like to show his work. We hit it off on the phone, and he said come on to the studio.'' That was Gagosian's first trip to New York. In 1978, he went back and bought a loft, sight unseen, right across from the Castelli Gallery on West Broadway. ''I had never thought of moving to New York, but I just decided on the spot. I said, OK, I'll do it.'' (At the same time, he was building an amaz-

I feel like doing something, I do it, protocol be damned''

ing doughnut-shaped palazzo on the beach in Venice.)

Where did he get the money to buy a New York City loft?

"I didn't have the money. I traded a painting, a painting by Brice Marden."

Moving very fast by now, he knew all about Marden, Richard Serra, Sol LeWitt, Frank Stella, and other New York stars, many of whom he was starting to show in his Los Angeles space. Having established his foothold in New York, he teamed up with dealer Annina Nosei and gave David Salle his first show of paintings anywhere, in his loft. Go-Go was in the big time now, fueled by an unstoppable self-confidence.

It was a Brice Marden that also got him to Burton and Emily Tremaine, whose collection of fifties and sixties American art was unsurpassed. By 1985, he had rented the ground floor of artist Sandro Chia's loft building on West Twenty-third Street in Manhattan, near the Hudson River. He had done it on the spur of the moment, as usual, trusting his intuition and his luck. "I felt it was important that I get something to bring people over there, because if you open with Joe Blow in a nowhere location like that, you're not going to get cars lined up," says Gagosian. "I didn't represent a New York artist, and I didn't have time to go out and steal one or find one, so I wanted to do something that would have a lot of impact." What he got was the Tremaines.

"I didn't know them. I called them up out of the phone book. I wanted to buy a Brice Marden painting from them."

"How did you know they had the Marden?"

"I saw it in a magazine."

"And they were willing to sell it?"

"They were. And I bought a Bob Irwin painting too. They had a huge collection and a lot of things, it turned out, that were in storage. They were getting on in years, and I guess they liked the idea of making a couple of sales here and there. And so it developed into a much bigger relationship." He opened his gallery with a selection of the Tremaines' fabulous collection of Pop Art and followed up with shows from recent art history—Robert Rauschenberg's early white paintings and black paintings, de Kooning landscapes, Cy Twombly drawings, Roy Lichtenstein's versions of Picasso, pre-black Stellas from 1958, Warhol's oxidation paintings, Susan Rothenberg's horse paintings—complete with glossy catalogs and announcements and lots of publicity. "Larry's shows have been as influential as museum shows," says Steve Martin. Gagosian was shrewd enough to know that to make it in New York he had to do more than wheel and deal. But on the side, a lot of important deals got made.

Gagosian found that in an up market, the most ardent collectors often turn out to be the most ardent sellers. He sold some of the Tremaines' best paintings to S. I. Newhouse, Jr., and other collectors, here and abroad. In addition to the Tremaines, he became the principal conduit for Peter Brandt, Ronald Lauder, Charles Saatchi, and Newhouse.

He quit L.A. for good in 1987. He was winging it as a dealer in the secondary market—why bother representing new talent? He'd pay more money for a painting than anybody else, and he'd sell it for much, much more. He had no compunction about calling collectors he didn't know and ▶462

In the gym and pool area, Frank Stella's 1976 painting on aluminum, *Noguchi's Okinawa Woodpecker,* hangs over a table and chairs by Mathieu Mategot, circa 1950. The granite *Lounge Chair* is by sculptor Scott Burton.

Antonio

da Canal

venice observed

The man who distilled forever the image of the city was also, says **Rosamond Bernier,** a spirited improviser and a master of the momentary

Details from *The Bucintoro at the Molo on Ascension Day*, circa 1732, which portrays Venice's annual Marriage of the Sea ceremony. OPPOSITE: A spectator observes the State Barge. RIGHT: The Campanile, behind Sansovino's library.

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Never was a man better named. Antonio Canal, known to every visitor to Venice as Canaletto, had Canal for a surname, a painter for a father, and Venice for his hearth and home. What could be more natural than that he should end up as Mr. Venetian View?

In this area Canaletto did not have, and never has had, a rival. Within three years of the painter's death in 1768, a connoisseur who lived all his life in Venice said that Canaletto's views were remarkable for "beautiful clarity and vitality, and ease of color and brushwork: the effects of a serene personality and a happy genius." James McNeill Whistler, not the easiest man to please and one who knew Venice very well, reportedly ran ahead every time he visited the National Gallery in London in order to "almost *smell* the Canalettos." And in our own decade, Sir Michael Levey, until recently the director of that institution, has proclaimed Canaletto as "arguably the greatest of all artists of the urban scene," remarkable, among much else, for "the uncannily precise embossing, on a vellumlike sheet of lilac sky, of a distant dome, a slim chimney, or a skeletal cage of scaffolding." Levey has pointed out, perhaps better than anyone, that Canaletto is not just a master of perspective and proportion, straight line and precisely plotted space, but a poet of metropolitan life in its every detail, and an observer powered by "an intense, nearly delirious determination to miss no aspect of its existence."

Something of that nearly delirious determination survives even the color postcard, the cut-rate reproduction, the Canaletto tea towel, and the Canaletto tin tray. Even if we have never been to Venice, we know the city through Canaletto's eyes. And when eventually we get there, we feel not only that he has been everywhere before us but that he is right there at our side, as factotum, cicerone, and dragoman. Henry James, who didn't go much for Canaletto, nonetheless felt the artist's immediate and virtually universal dominion over the city. "Thanks," he said, "to the white church, domed and porticoed, on the top of its steps, the traveler emerging for the first time upon the terrace of the railway station seems to have a Canaletto before him."

Canaletto knows the city's great buildings as well as if he had worked on them as stonemason and glazier, carver and carpenter. But he also knows the city's shabby little tenement houses as if he had spent his whole life in low-level real estate. He can tell the master gondoliers from the beginners. He knows the perfect peaches in the market from those that should have been thrown into the Brenta. And he can tell the grandees born in Venice who have never been anyplace else from the spendthrift foreigners on whom Venice depends.

He was already indispensable to us in those capacities when, as a man only just past thirty, he produced in 1728 the great painting called *The Stonemason's Yard*. At first glance, all is confusion. As to what is going up and what is coming down in that tumultuous scene, we cannot be sure. Huge stones, massive almost beyond human handling, lie on the dead ground between us and the Grand Canal. Peace and permanence are the mark of the life that is being led in the houses to the right, with their balconies full of potted plants. Tiny networks of well-being can be discerned in the three-story building that stands at the water's edge on the far side of the canal.

As for the church of Santa Maria della Carità, which closes the vista on the left, there is power and solemnity in the double right angle made by the vertical of its campanile and the horizontal of its roofline. These are elements of reassurance, and Canaletto dwells on them. But Venice in the late 1720s was in continual flux, and Canaletto also makes us feel that.

Nowhere in *The Stonemason's Yard* do we find the clear, straight perspectives, the leisured, gossipy human groupings, or the settled, repetitive architectures of the archetypal "Venetian view." The huge X-shaped forms that hold up the stonemason's workshop seem to mark it for imminent destruction, and in the tall sliver of a house that runs up the left side of the painting we are allowed to see a small world just one step short of dereliction. This is a Venice in which everything is on the move and not too much can be relied upon.

Almost thirty years later, Canaletto, in the *Campo di Rialto,* was another man in another time. Far from stressing the disorderly, fugitive aspects of Venice, he set up a plain, three-sided architectural statement, three-storied, arcaded, built to last forever. (It is still there to this day, unlike the tumbledown scene in *The Stonemason's Yard*.)

Once that was done, he began to tell us which roof needed mending, and how many men were needed to do it. At ground level, he worked hard on the picture sellers, the furniture touts, the pottery stalls, and all the other itinerant and ephemeral marketeers who set up shop in the morning and went home, leaving no trace, at nightfall.

It was a matter of pride with him that even in his sixties he could draw a complicated scene in its every detail without glasses. In this case, a lifetime's experience made it easy for him to portray the uniformed bankers, the Armenians, the red-capped Jews, and the traders of every kind and station who used the Campo as their place of business. In later life, he did not aim at brilliance but at solidity, gravity, and exactitude, and he achieved them.

In relation to Venice itself, he is antiquarian and weatherman, surveyor and sociologist, gossip and guide. The best of anchormen on all state occasions, he is no less reliable on the life of everyday. We never come to the end of him.

And yet, as I discovered one rainy winter thirty years ago, Canaletto is also Venice's great absentee. I was working on the illustrations for a book on Venice by Mary McCarthy that the Paris publishing house I had cofounded, Editions de l'Oeil, had commissioned (a book still in print, by the way, though shorn of the illustrations on which I worked so long and hard). Month after month I spent negotiating the rights to photograph paintings, overcoming the fact that in Venice in the mid-1950s even a fifty-watt lamp was regarded as an exotic extravagance. Major works of art were brought out of the shadows—Bellini, Titian, Tintoretto, Veronese. But where were the Canalettos? Every damn place, the answer came, except in Venice itself.

Until lately, the only painting of his in the city was the one he gave to the Venetian Academy when he was elected to membership in 1763, just five years before his death. For this, two men were responsible. One was an Englishman called Joseph Smith—Consul Smith, as he was called ever since he was appointed, after a long wait, British consul in

In his early *The Stonemason's Yard*, Canaletto captures a more humble aspect of Venice in the 1720s.

Canaletto knew the city's great buildings and shabby tenements as if he had worked on them as stonemason and glazier

Venice in 1744. The other was Owen McSwiney, an Irish adventurer who had a knack for attaching himself to English grandees and persuading them to invest in Italian paintings. Between them—though with Smith as vastly the more serious, discriminating, and reliable of the two—they had a virtual monopoly on Canaletto's output. Smith, collector and dealer (or the other way around), was Canaletto's closest associate for many years. He was, in a word, a high-grade front man who gave Canaletto the best advice and knew just where to place the work when it was ready.

When Smith sold the best part of his own collection of paintings and drawings to the twenty-four-year-old King George III in 1762, the British royal collection forthwith became, and remains today, the single largest repository of Canaletto's work. Thirteen paintings and sixteen drawings from that great holding are among the highlights of the major exhibition of more than one hundred works by Canaletto on view at the Metropolitan Museum of Art in New York City from November 2 through January 21, 1990. And an exhibition of sixty drawings—including fourteen Canalettos—gathered by Consul Smith, which normally reside in the Royal Library in Windsor Castle, will be at the Kimbell Art Museum in Fort Worth, Texas, from November 11 through January 21, 1990, and then travel to the Virginia Museum of Fine Arts in Richmond.

The association with Smith and McSwiney was lucky for Canaletto in that his best works, almost without exception, went into British collections, where most of them have sat, quiet and undisturbed, ever since. Unless you are on calling terms with the Queen of England, one or all of the ▶464

The Metropolitan Museum of Art, lent by the National Gallery, London

From vendors' stalls to rooftop repairs, Canaletto encompasses the energy of a street market in his *Campo di Rialto*, circa 1756.

Canaletto is not just a master of perspective and

The Metropolitan Museum of Art, lent by Staatliche Museen Preussischer Kulturbesitz, Gemaldegalerie Berlin, loan of the Streit Foundation, Berlin

proportion, but a poet of metropolitan life

big mack

Sting's debut in the *3 Penny Opera* is a cross-over dream come true. Randall Short reports

You can make a fresh start with your final breath.
—Bertolt Brecht

Sting,'' calls John Dexter from the stage of the Lunt-Fontanne Theater, ''come look.'' The lithe blond figure dashes to his director's side to discuss a tricky piece of blocking: he's being asked to swing himself flamboyantly through the bars of a breakaway window, Douglas Fairbanks–style. As an assistant demonstrates, he confers easily with the crowd of people that has gathered around him. Time to try it now. Climbing to a support, he steadies himself, grits his teeth, and—*kapow!*—sails smoothly through on the first attempt.

If he can pull it off, the pop idol will break through a trickier set of barriers than prop windows when he opens in *3 Penny Opera* on Broadway this month. The question of whether rock-star skills can be transferred to the legitimate stage is still very much under debate in New York. Madonna's mediocre showing in *Speed-the-Plow* two seasons ago, for example, suggested that rockers with pretensions to drama should stick to film, where acting tends to be a matter of thirty-second takes you only have to get right once. Add to that a debut in one of the twentieth century's most famous theatrical roles—Bertolt Brecht and Kurt Weill's murderous charmer Macheath, the famous Mack the Knife—and the stakes only get higher. Sting, who has acted in movies (*Plenty, Dune*) but never before on the stage, admits to ''a decent sense of vertigo'' at the challenge but adds, ''I've always said that performers take risks. To be aware of the risks and still do something... Yeah, it's daunting. But that's the whole point, isn't it?''

There's no question that it's a stretch for him. Still, it would be hard, considering Sting's interests and experience, to imagine a contemporary performer better suited to take on the role. Like Brecht, he began his stage career as a guitarist and songwriter determined to use popular music to convey certain intellectual enthusiasms to a general audience; like Weill, he's made his mark with songs that display a dark, brooding irony, alternately romantic and savage. He's known the score of *The Threepenny Opera* ''forever,'' and he got a chance to perform it in the original German two years ago, when the Hamburg State Orchestra asked him to sing Mack in a concert presentation, an experience that sharpened his interest in exploring the character more fully. When, as a result of a casual conversation with producer Jerome Hellman, another newcomer to Broadway, he was offered the chance to act the role in a full-scale production, he says, it was ''the dream of a lifetime come true.''

Sting, who has used his music to popularize such personal concerns as ecology and Jungian psychology, admires *The Threepenny Opera* for its willingness to take a stand. ''I think pop music, to a certain extent, can be a vehicle for information. In the twenties and thirties, Brecht and Weill had a major political message that they got through to ordinary people. I don't think pop music does that at the moment, which is where it fails. I don't think the musical theater does that, either. In a way, I wanted to go back to a time when it did.'' For all of that, though, he hasn't lost sight of the piece's primary appeal: ''It's first and foremost an entertainment—a very good one.'' (That emphasis is being observed in a particularly thoroughgoing way. Previous English translations of *Threepenny* have derived from Brecht's 1931 revision, which reworked the text of the 1928 production to reflect Brecht's absorption in communist doctrine. At the star's request, Brecht scholar and *Village Voice* drama critic Michael Feingold has prepared a new rendering; based on the earlier script, it's described as having a ''sharper,'' less ''ideological'' feel, and it will restore material and songs not heard before by American audiences.)

It's safe to predict that this latest crossover attempt will draw fire from those rock critics who long ago dismissed Sting as a dilettante. ''I'm an easy target,'' he admits, laughing ruefully. ''No one gets a prize for hitting *me*. But I think it's important to challenge yourself. No matter how successful you are, how much ego massage you get, it doesn't *challenge* you. You need something that says, 'Well, you can't do that yet.' Something you really have to work hard and study and discipline yourself to achieve.''

As it happens, a design assistant is simultaneously thinking along similar lines. ''Sting,'' he yells, executing a moderately complicated acrobatic maneuver on yet another piece of scenery. ''Can you do this?''

The aspiring Broadway star takes a look at what's being asked of him. It doesn't take him long to decide. ''I can do that,'' he shouts confidently from the center of the house. Pause. Smile. ''Any *fool*,'' he grins, ''can do that.'' ▼

PENN Grooming, Michael Laudati

create

The future has been this century's greatest preoccupation. It hasn't always turned out as planned

1908

William Le[illegible]'s *A Visionary City* projected a vert[illegible] metropo[illegible] in which ca[illegible] linked immense Gothic skyscrapers.

expect

1956

Self-driving cars, a postwar symbol of the coming leisure age, may yet come to pass.

ations

1985

Architect Zaha Hadid's [illegible] plans [illegible] London, boldly [illegible] the past, preserve the future[illegible]

pre

Technology promised to make life easier—to usher in a new age of leisure. Between phone calls and faxes, Julia Reed finds little time to enjoy it

sent tense

In the past, the future sounded promising—short workweeks, long vacations, frequent play periods. The Great Leisure Age, said the social scientists, was fast approaching. With the mundane tasks of our lives taken care of by speedy computers, rapid transit, and instantaneous communications systems, we'd be free to zip around the galaxy on the space shuttle and make plans for our early retirement on Mars. As it turns out, the only thing they got right was the end of the forty-hour work week—we work all the time. And all those leisure hours are sort of like live-in robots and the environmentally controlled domes we're all supposed to be living under—there aren't any. The question for the nineties is not, as predicted, what to do with all our leisure time, but where to go to escape the technology that was supposed to give it to us.

The answer is nowhere. An ad executive told *The Wall Street Journal* that she gets a lot of her business done by fax and phone while stuck in traffic on the Santa Monica freeway. In the same article a man complained of having to take his portable phone to his daughter's birthday party. There are fax machines on the jitney that takes commuters from Manhattan to the Hamptons; Canadian paper magnate George Petty keeps a fax on his fishing boat in New Brunswick. A Texas real estate tycoon sold his house in Palm Beach and took off for the South Seas, but his secretary cuts up and faxes *The New York Times* to his sailboat via satellite every morning. Last summer, a friend of mine actually heard someone get a call in the middle of *Dead Poets Society*. Now only losers get paged in the Polo Lounge—everyone else has his own phone.

In 1966, *The Wall Street Journal* predicted there would be 220,000 computers in the United States by the year 2000. Already there are 45 million. When cellular phone service became available in 1984, industry experts predicted there would be 3.2 million subscribers by 1992, a level that has, in fact, already been reached. The numbers signal not only a revolution in the way we live but a striking reversal in the way we think about ourselves. Leisure time is no longer a symbol of affluence and power. The Labradors in Ralph Lauren's ads have been replaced by the phones and datebooks in Donna Karan's. Not since the 1950s has technology been so intertwined with status. PCs and faxes are the Waring blenders and Speed Queens of the age. Such is their cachet that we wear them—literally—like badges. Jewelry designer Helen Bransford's "charm bracelet for the nineties" boasts tiny silver cellular phones, satellite dishes, aerobic weights, helicopters, Lear jets, and blow-dryers, all touting our ability to work, work out, travel, receive information, even primp—anywhere. At Mike Ovitz's Creative Artists Agency, all the agents walk around the office wearing headsets.

The entire nation is beginning to resemble the floor of a national political convention, and everybody's an operative. With beepers ready or phone in hand, we go around talking into our sleeves or wearing antennae on our heads. We are blessed with intimate knowledge of the timetables of every national and regional airline (they're in our computerized Filofax) and are adept at securing extra phone lines in hotel rooms, and power lines for the computer. I personally know where all the spare electrical outlets are in the Newark airport—I was stranded there once and my computer's battery ran down. Not acquiring such information is to admit defeat at the hands of our machines, but far worse than that, it is *uncool*. It means that we don't deserve membership in the large but still exclusive club that is the fast lane. The more we beep, ring, or recharge, the more we scream that we are *players*.

Of course, we also scream that we are jerks, but few of us are immune. Even as I laugh at the guy on the street corner shouting above the traffic into his portable phone, or grimace at those passengers who use airplane phones *even though they don't need to* ("I'm on a plane, no, a PLANE"), I thrill to the furtive looks of my fellow travelers as I bang out a piece on my laptop or when I recharge at the gate in Denver. We order digital datebooks from The Sharper Image, whose calendars, the ad copy boasts, span two centuries. This is an almost intolerable pretension, but millions will now be too frightened to admit they're not booked up for the next two hundred years. It's a phenomenon not unlike Henry Kissinger's response to why he flew four thousand miles to Malcolm Forbes's birthday party. "All the important people in the world are here. I couldn't afford not to be seen as one of them."

It must be said that not everyone has succumbed to such logic. John Updike once remarked that while he preferred to type his essays and reviews, he wrote all his fiction in pencil. He explained that the feel of a number-two graphite on paper was sensual, more intimate than a keyboard—something anyone who ever wrote in a grade-school composition book remembers. Shelby Foote wrote his classic three-volume narrative history of the Civil War with an old-fashioned fountain pen in elaborate script. It took him twenty years, but compare the historical importance of such a manuscript with a box of floppy disks. A few years ago, on my way to interview Walker Percy, I bought the sleekest, most expensive microcassette recorder available. Much impressed with my purchase, I tested it the whole way over the causeway to Covington, Louisiana, from New Orleans. Later, sitting in Percy's tranquil living room overlooking the Bogue Falaya, I asked him how he wrote. Flat on his back, he said, scribbling with his Bic into a beat-up looseleaf binder he's had since medical school.

If I felt ridiculous (I did), I got over it. I transcribed the tape, wrote the piece, modemmed it back to the office, and took off for the Gulf Coast. Because here's the thing: if we *are* the office, we are free to roam. There may be nowhere left to escape, but there is also no place that is off-limits. William F. Buckley, Jr., devoted an entire book, *Overdrive*, to his exhausting schedule—but he wrote it from Gstaad. For several months during the year, Lord (Alistair) McAlpine manages to run his worldwide construction empire from his private zoo in Broome, Australia, a port of five thousand on the northwest coast. Clearly, if we learn to master the machine, there is more to aspire to. The Texan with the *New York Times* fetish, is, after all, in the South Seas on a sailboat.

fast forward

Looking ahead, **Alan Pell Crawford** investigates the trends and ideas that will shape life during the nineties–and beyond

body politics

Simultaneous advances in **genetic engineering** and **artificial intelligence** will, by the year 2000, forever blur once-clear distinctions between what is man and what is machine. Advancements in genetics are making artificial blood and synthetic body parts more readily available, and scientists hope to implant miniaturized computer architecture that replicates human functions directly into the body. Meanwhile, computer systems can already mimic human performance in medical diagnosis, play chess, and compose music. Researchers admit they are baffled by the issues their work raises. "Every time a new line is drawn to separate humans from machines...some ingenious programmer finds a way to get the computer on the wrong side," John Baer writes in *The Futurist*. "And then the line must be moved again."

flaw plans

Physical ugliness may eventually become obsolete, at least for those who can afford the new array of technological aids to beauty. Computer simulators allowing customers to try new hairstyles, eyeglasses, and makeup styles are only the beginning of the revolution in cosmetics: using "soft focus" techniques, a Japanese firm has developed a makeup that blurs wrinkles away. The pigments are composed of spherical particles that make the skin appear smoother by diffusing light.

genetic i.d.

Crime detection is becoming increasingly high tech, and many investigative tools still in use are beginning to look about as modern as Sherlock Holmes's trusty magnifying glass. The latest technique: genetic identification, which analyzes the unique patterns of a suspect's DNA molecules, using hair, blood, and even semen samples. Now widely used in criminal and paternity cases in Great Britain, the new forensic tool is being tried in this country with impressive results: the six-year prison stint of Gary Dotson, wrongly convicted of a rape, ended recently when DNA "fingerprinting" cleared him. Meanwhile, cops on the beat will be using laser guns and Personal Jet Packs for short-term aerial transport. Don't laugh: the Los Angeles Police Department has already tested some of the Jet Packs.

autoworkers

While many large corporations—GE, IBM, Westinghouse, Chrysler—now use some form of **robot** in the workplace, American business in general continues to show a surprising reluctance to do so. The Robotic Industries Association reports that orders for industrial robots declined by more than 25 percent from 1986 to 1987. At current rates, robots will replace only a small percentage of the U.S. labor force by 1997, far more slowly than previously predicted. This doesn't mean there is nothing to worry about! Most workers won't even know when they are being displaced. Our popular images of humanoid robots—like C-3PO—are already hopelessly outdated; many Americans wouldn't recognize a modern robot. Technology "now *infiltrates* rather than invades," Johns Hopkins University's Mark Crispin Miller writes. "No longer appearing as an alien force, the machine is irresistible, blending in with the woodwork, as it were. And this change in style occurs just as the process of displacement begins to accelerate."

private eyes

Computerized work stations, digital telephones, and other electronic technologies now commonplace on the jobsite are allowing supervisors to monitor their employees' every move, with alarming results: the Office of Technology Assessment says a growing number of workers now feel they are being **constantly watched** There's little reason to believe such suspicions will go away. News-gathering satellites, which now cost as little as $10 million a year to operate, will play an increasing role in television coverage, meaning that "mediasats" can be trained on any spot, anywhere in the world, twenty-four hours a day. The Supreme Court has already ruled that aerial reconnaissance of a defendant's backyard by law enforcement officers is permissible, establishing a precedent that could one day apply to news organizations too. The First Amendment's gain could be your loss.

jam sessions

Unless Uncle Sam pumps vast amounts of money into the nation's highways, commuters will be spending even more time in **traffic jams** than they are today. The average speed on the Los Angeles freeways, for example, is thirty-five miles per hour, and that is expected to drop to eleven miles per hour by 2010. There are ways to reduce this gridlock, but they will be costly. Researchers in the government and in the private sector are now developing "smart" cars that can be wired into "smart" highways, using dashboard computers to alert motorists to upcoming traffic jams and direct them to alternate routes. Better yet, electronic highways will be able to zoom

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drivers between major cities at hundreds of miles per hour, then allow them to take over at the wheel once they arrive. The only thing holding up these faster—and safer—cars is a highway system that will accommodate them, and that's up to the government. Until there are, the highways we have now will only get more hellish.

smart money

As the developed world moves toward a **cashless economy,** pocket change, credit cards, most forms of identification, and even welfare benefits may soon be obsolete. "Smart cards"—plastic, with microprocessors and memories—will take their place, representing "the first step toward the old sci-fi notion of a totally computerized society without money or paper records," according to Frost & Sullivan, the New York–based market-research firm. By the mid-1990s, one-third of all Japanese bank cards will use smart-card technology, containing the holder's entire financial as well as medical, educational, military, and criminal history. While undeniably convenient, such technology will be vulnerable to computer crime, including data alteration and financial fraud.

hire justice

With backlogs of up to five years in the nation's court system, more and more disputes will be settled by **private legal arbitration** companies—like Judge Wapner but without the TV crews. One such firm, a Philadelphia-based company called Judicate, already offers its services in most states, and business is booming. Using retired judges, Judicate and its competitors now handle thousands of cases a year, to favorable reviews. One former California Appeals Court justice says private services "could even save the system from total collapse."

mach-ismo

By the end of the century, employees of multinational corporations will be flying from one corner of the world to another, whisked through space at Mach 12, or twelve times the speed of sound. They'll lift off from, say, Anchorage and touch down in Addis Ababa only two hours later, creating a new class of **global commuters.** Government officials—military personnel, mostly—will be traveling at even faster rates, up to Mach 25, on NASA's new hypersonic plane. Put differently, by the year 2000, foot soldiers will be able to arrive at a war zone as rapidly as intercontinental ballistic missiles can hit their targets today.

family feud

The American family is changing so rapidly that the Rand Corporation predicts troublesome legal disputes ahead. Couples will continue to divorce, more single women (including teenagers) will bear children, and "blended" families, containing the offspring of two or more marriages, will become increasingly commonplace. At the same time, Americans are living longer, the population is aging, and a Rand study says that "four- and five-generation families could become more common." As families are formed and then disbanded, courts will have to determine, for example, which members of these "blended" households are responsible for the increasing number of elderly dependents. Ultimately, Rand suggests, we'll have to decide what a family *is,* something we've always assumed we knew.

slow birth

The U.S. population, if not replenished through massive immigration, will decline—and as it does, so will American influence in the world. American women today are averaging 1.9 children each, well below the rate of 2.1 necessary to replace a population. Similar rates apply throughout Western Europe and Japan, amounting—some critics warn—to a form of **national suicide.** "This is the first time in history," writes *Birth Dearth* author Ben Wattenberg, "that a collection of nations—without the stress of war, famine, or disease—have opted not to reproduce themselves." As a result, liberal democracies will see their political clout slip, while nondemocratic third-world nations, where there is an average of four births per woman, will become more powerful.

housing development

Within the next two decades, many home buyers—and not just the rich—will be **designing their own homes.** They'll draw their plans on a computer and transmit the plans to factories where customized parts are constructed and assembled by robots. Thanks to the so-called materials revolution, these will be made of inexpensive but durable wood substitutes, including plastics. In Japan, many home buyers are already using computer terminals to select the floor plans and interior designs of their properties. The solution to the crisis of low-income housing, in fact, may lie in high-tech industries: using a new "stress skin" wall paneling, one builder claims a three-bedroom home will eventually be built for as little as $15,000. Indoor plumbing hooked up to city sewage systems, by the way, will be hopelessly obsolete. Self-contained disposal systems, researchers say, will replace the old-fashioned flush toilet.

black reign

Blacks will constitute a majority in thirty-two leading U.S. cities by 1990, and in fifty-three by the end of the century. While blacks have traditionally had lower voter turnout rates than whites, this is no longer the case. **Young blacks** in 1986 voted in greater percentages than young whites, and a Gallup poll shows that 18 percent of blacks under thirty are Republicans, compared with 7 percent over thirty. These upwardly mobile young blacks, says Dr. Charles Moskos of Northwestern University, feel unrepresented by the predominantly liberal black leaders and constitute a new—and potent—political force. ▼

a certain smile

Today's cosmetic dentists are only too happy to work a little magic in your mouth. Hope Hansen reports

Dentistry has changed dramatically over the last fifty years, and with the change has come a new emphasis on aesthetics. Dentists have gotten so good at preventive work that, according to Norman Feigenbaum, D.D.S., a cosmetic dentist at Suncoast Dental Group in Largo, Florida, "aesthetic dentistry now helps dentists fill their time, and in five or so years, it will be the most important part of dental practice."

The popularity of cosmetic dentistry is in keeping with an era that puts great emphasis on perfection. Models and actresses who have undergone the rigors of cosmetic surgery think nothing of having cosmetic work done on their teeth. And in their wake have followed troops of women who wish to look their best for both personal and professional reasons.

Jeff Golub, D.D.S., clinical assistant professor at New York University and shaper of some of the most famous smiles of the decade, sums up the trend: "Ten or fifteen years ago, dentists were involved in technique. Now we can actually devote ourselves to designing smiles."

A visit to one of New York's cosmetic dentists begins with a "smile analysis," computer-generated imaging that allows a peek into the future. With two images of the client's face on the screen side by side, the cosmetic dentist begins to alter the teeth on one of the images—lengthening, shortening, straightening, filling in gaps—until a picture-perfect smile is drawn on the client's face. (The second image allows the patient to compare this smile of her dreams with the sometimes not-so-dazzling original.) The computerized image is a boon to both patient and dentist: it gives a patient a realistic appraisal of what can be done and allows the dentist to see what the patient aspires to.

What goes into making a "perfect" smile? Face shape is the first consideration, as an expertly crafted smile can even ▶ 464

A cover-girl smile: many of us assume it's a natural asset. But these days that's far from the truth, as cosmetic dentistry is literally changing the face of America. On model's lips, RIGHT, Estée Lauder's Perfect Lipstick in Perfect Cranberry. Makeup by Laura Mercier.

Photographer: Penn

style to go

A perfect wardrobe for traveling to sun-drenched Seville: bare dresses, spare suits, maillots–in bright orange or pink, and often mixed with white

Spain continues to be the most exciting destination in Europe. Tourists first descended upon Barcelona, then Madrid. Now the spotlight is on Seville—a city steeped in culture and bathed in perpetual light (Seville has one of the highest number of "guaranteed days" of sun in Europe). Here, an early breakfast at the Hotel Alfonso XIII, Seville's best. A bustier dress by Sonia Rykiel works as well here as it does for supper at midnight. In rayon crepe, about $560. Sonia Rykiel Boutiques, NYC, Beverly Hills; Miss Baker, Providence. In this story: hair, Recine for Recine New York; makeup, Laurie Starrett for L. Boué and C. Shack, Paris. The best way to Seville: Iberia Air Lines. Details, stores, last pages.

Fashion Editor: Jenny Capitain Photographer: Ellen Von Unwerth

style to go

A trip to Seville requires a wardrobe that can tour the immense colonnade in the Plaza de España — or go no farther than the pool. THIS PAGE: A white suit in cotton piqué — this season's crisp alternative to the traditional wrinkled linen. The way to wear white: over one hit of bright color. Suit by Sonia Rykiel, jacket, about $385, skirt, about $175. Sonia Rykiel Boutique, NYC; Saks Jandel; I. Magnin. Cotton top by Genny, opposite page. Isaac Mizrahi's blouse is "the perfect thing to take on a trip," says the designer, because "it needs no accessories when it's worn over a bathing suit." At night, "toss it over skinny black pants, load it with bangles, and go." Cotton [illegible] about $240; and what [illegible] calls "swim panties" [illegible], Bloomingdale's [illegible]

The city that inspired such legends as Carmen and Don Giovanni, Seville is again moving into the spotlight. In 1992, it will host a world's fair to celebrate the 500th anniversary of Columbus's discovery of America.

OPPOSITE PAGE: A modern discovery—the bathing suit by day that becomes a dress by night. In a jersey and matte Lycra blend by Norma Kamali, about $135. OMO Norma Kamali, NYC. THIS PAGE: Seville is the biggest European city closest to Africa; its sun and desert wind, the sirocco, are legendary. The best protection from overexposure: a straw hat cut wide enough to cover shoulders. DKNY by Donna Karan, about $80. Bloomingdale's; Tootsies, Houston; I. Magnin. Earrings, José and María Barrera. Details, stores, last pages.

According to one source, Seville is home to "the world's greatest snack culture"; one food critic calls it "tapas heaven." THIS PAGE: Leave it to Isaac Mizrahi to design the ideal suit in which to head for a snack by the pool at the Alfonso XIII—the top is really a bathing suit. Cotton piqué jacket (about $295), shorts (about $155), and cotton knit bathing suit (about $150) by Isaac Mizrahi. Jacket, shorts, and bathing suit at Neiman Marcus, Troy, Palm Desert CA. Jacket and shorts at Saks Fifth Avenue. OPPOSITE PAGE: Bill Blass cuts a dress in cotton piqué that can move into evening with a quick change of belt. About $1,790. Nan Duskin, Philadelphia; Neiman Marcus. Details, more stores, last page

Pinks and oranges—in every shade—dominate the Seville landscape: blooming beds of begonias in city gardens, dusty rose tiles on villa rooftops, and deep orange sand around sweeping plazas. Similar shades dominate the resort collections. THIS PAGE: Falling into step with that color scheme, Ungaro Parallèle's tailored suit in wool crepe. Ungaro Boutique, NYC; Montaldo's; Dayton. OPPOSITE PAGE: When designer Carolyne Roehm travels, she takes a versatile yet pared-down wardrobe: "a little dress" and "as few shoes and bags as possible...all built around one color theme." Here, a great beginning—Roehm's fuchsia dress in viscose crepe. About $1,190. Saks Fifth Avenue; Stanley Korshak, Chicago; Neiman Marcus. Details, more stores, last pages.

A woman doesn't have to pack only practical clothes if she's going away," says Isaac Mizrahi. "What she wants to bring is something delicious."

OPPOSITE PAGE: Just what Mizrahi means—a roomy white piqué robe, bright orange leggings in soft velour. Cotton robe, about $450; leggings, about $150. Bergdorf Goodman; Ultimo Ltd., Chicago; Dayton. THIS PAGE: When not acting as a top under a big blouse or under a skirt and jacket, an orange bathing suit gets set for a swim. Textured Antron and spandex swimsuit, Viewpoint by Gottex, about $58. Saks Fifth Avenue; The Jerrie Shop, Cedarhurst NY. Details, last pages.

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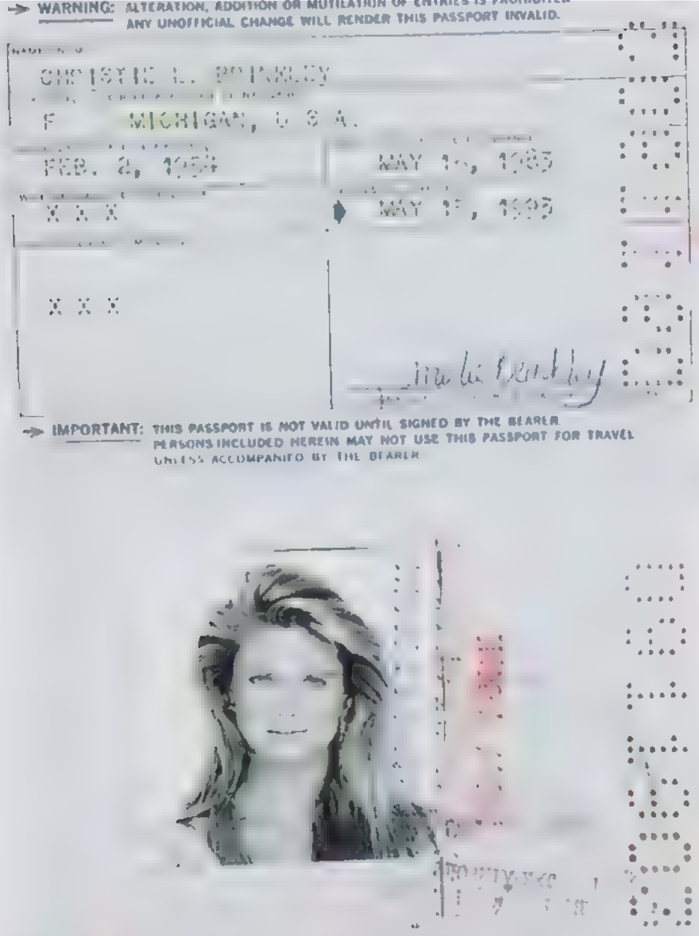
TALKING FASHION

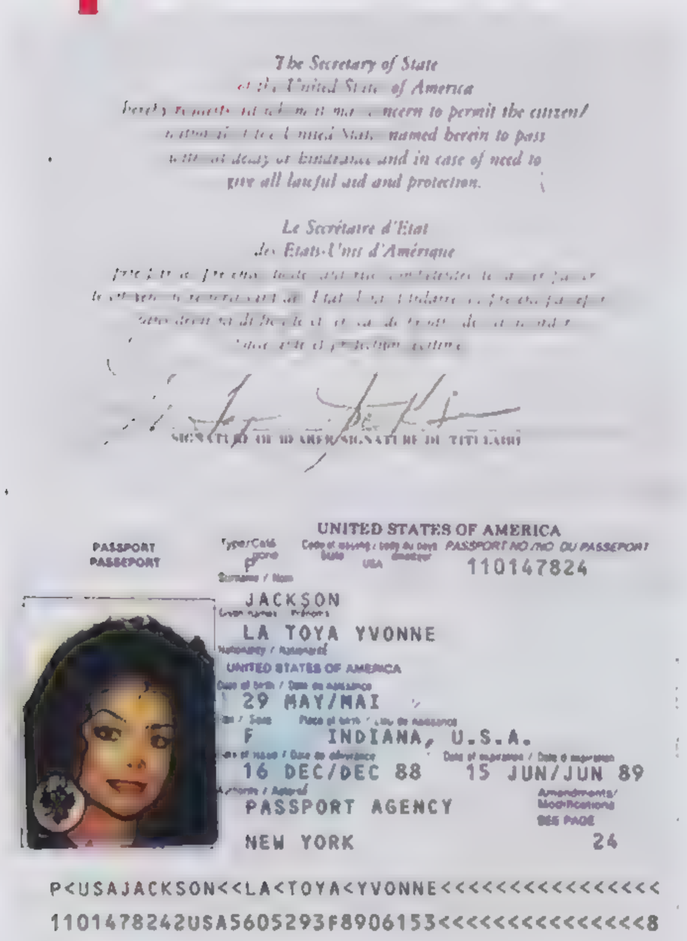
Editor: Gabé Doppelt

If the camera never lies, then **passport photos** always tell the truth. Here, the real identities of the rich and famous



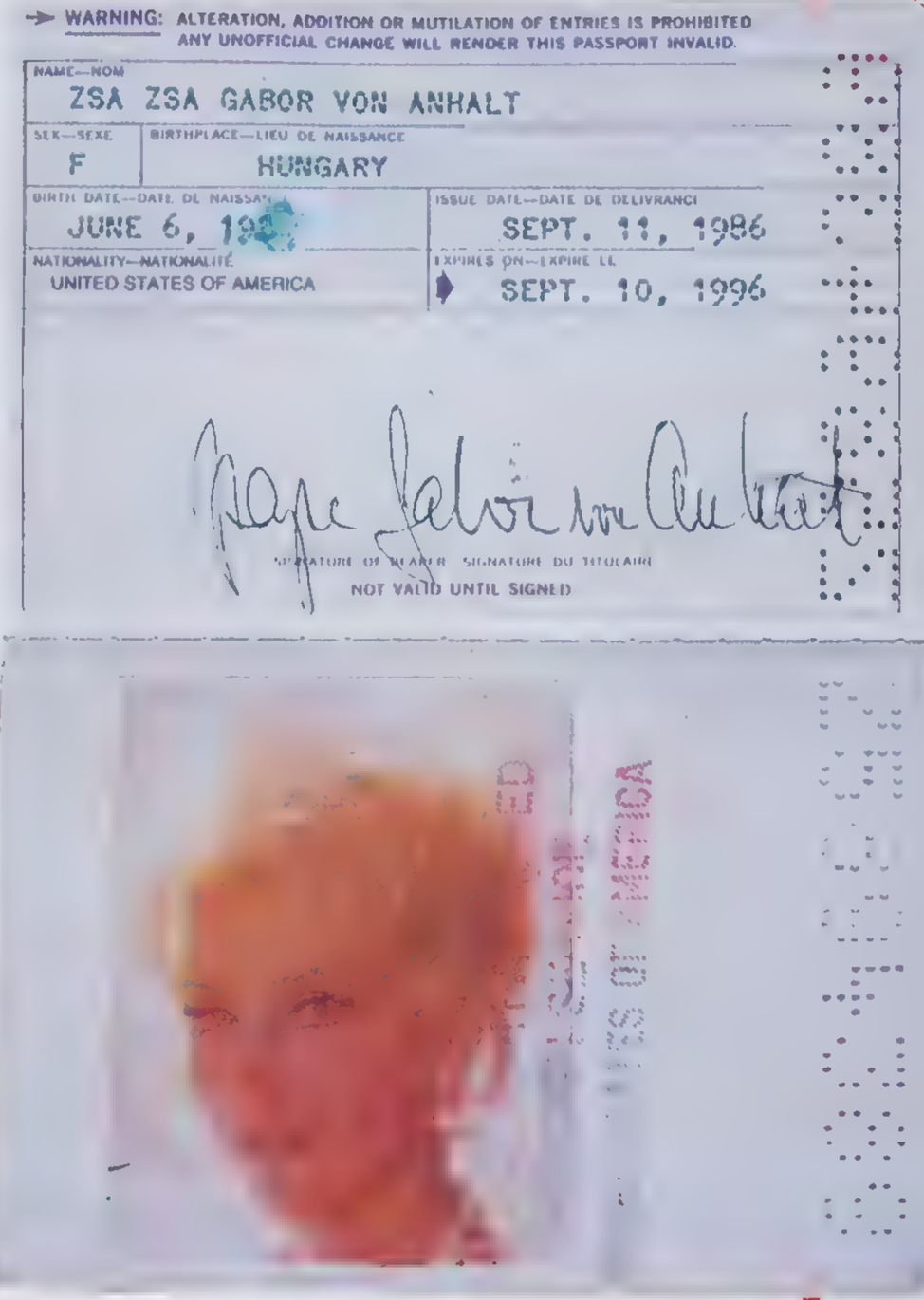
Christie Brinkley: on-the-cover operative?

Robin Givens: head of counterintelligence?

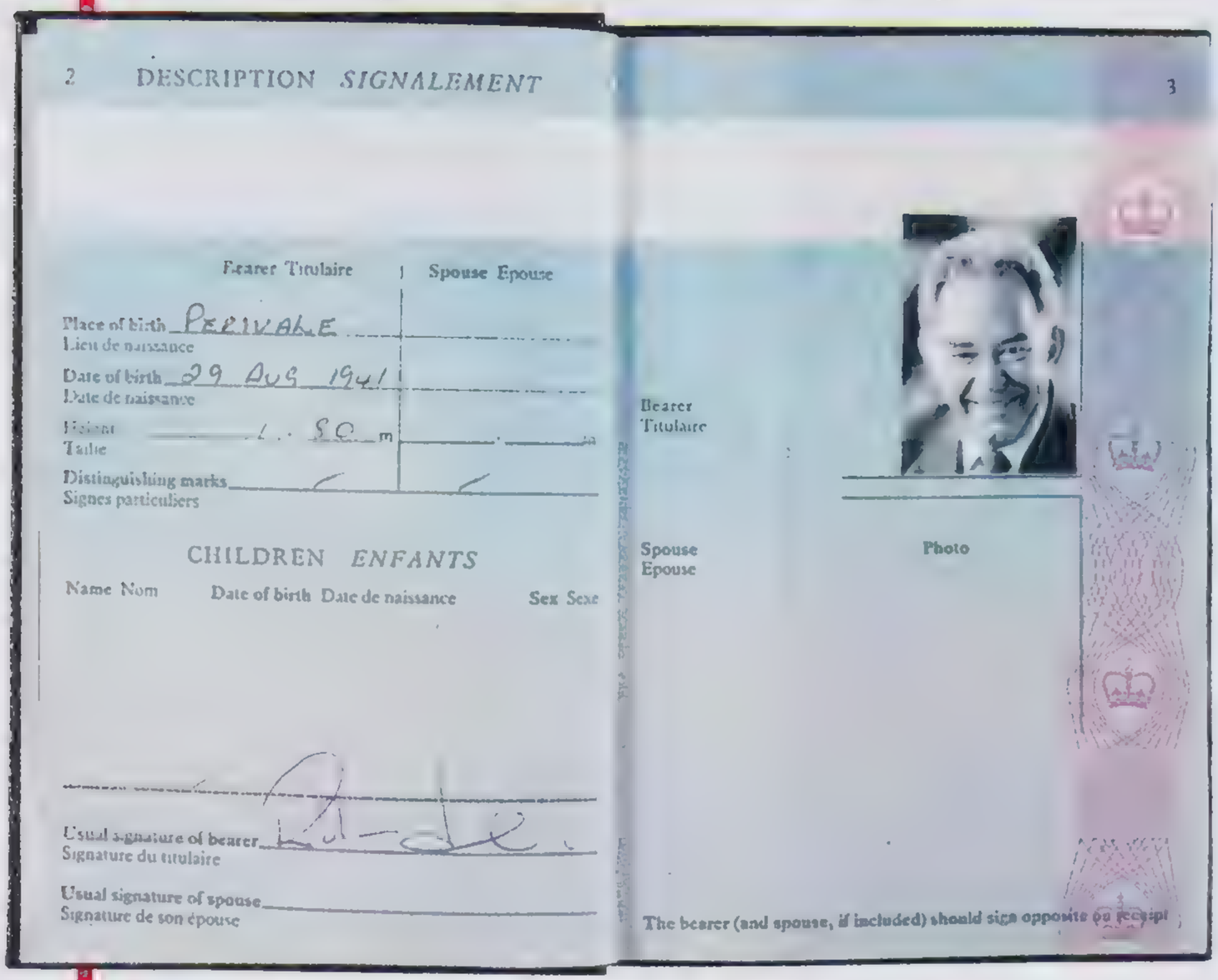


The unpublishable La Toya Jackson: family mole?

Designer Carolyne Roehm: chic conspirator?



The other Gabor, Eva's sister Zsa Zsa: double agent?



Robin Leach: James Bond of the billionaire set?

WE RECOGNIZE THEM FROM TOUCHED-UP publicity stills and airbrushed magazine covers; but reduced to a two-by-two snapshot, these people seem not to be the celebrities we know. Although the unmistakable Zsa Zsa Gabor is emphatically herself (''Everybody recognizes me, daaahling, even in China''), others reveal surprising new identities. ''I look like that woman from the Bader-Meinhof,'' admits Carolyne Roehm. ''My picture belongs in the post office, next to the terrorists.'' Chic terrorists, perhaps. —**G.B.**

TALKING... ▶ 450

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every woman I know would have a very loud closet.

TALKING FASHION

HENRY ALLEN explores the history of **White House entertaining,** concluding that food and fashion are not the point

Carter chapter: Amy prefers a good book.

Inaugural shuffle: Reagan cuts in on Sinatra.

Nixon practices chopstick diplomacy.

Social maestros: the Kennedys preside over a musical evening.

TO UNDERSTAND THE FOOD AT THE WHITE HOUSE, YOU have to understand that the moment White House evenings descend to the level of the fashionable it'll be all over for America.

Were Washington not just a political capital but also a cultural and financial one, like Paris or London, the White House might be an arena for society. It might be fashionable, and full of the same crowd night after night: women standing on their toes to study the smattering of outsiders, men bonding in dinner-jacketed huddles, like black Angus cattle in a snowstorm. It might also have provoked any number of revolutions, beheadings, or other warning signs of democratic resentment through the years. But social striving has never been the point of White House evenings any more than the food has been.

The Reagans, for instance, had almost seven thousand people to dinner in their eight years, most of them only once, and all of them nervous, even the heads of state. Margaret Thatcher once asked Reagan, "Do you ever have times when you think of other heads of state and you think, oh, they must be so brilliant, so marvelous, and so extraspecial? And then you realize that you're a head of state, and you think, I'm just an ordinary person."

On the other hand, guests at the White House are important merely by virtue of being guests at the White House. They've been known to sit at their tables ▶ 452

Upper left: Jimmy Carter Library; upper right: Wide World/AP; bottom left: National Archives, Nixon Project; bottom right: UPI/Bettmann Newsphotos

ROBINSON'S
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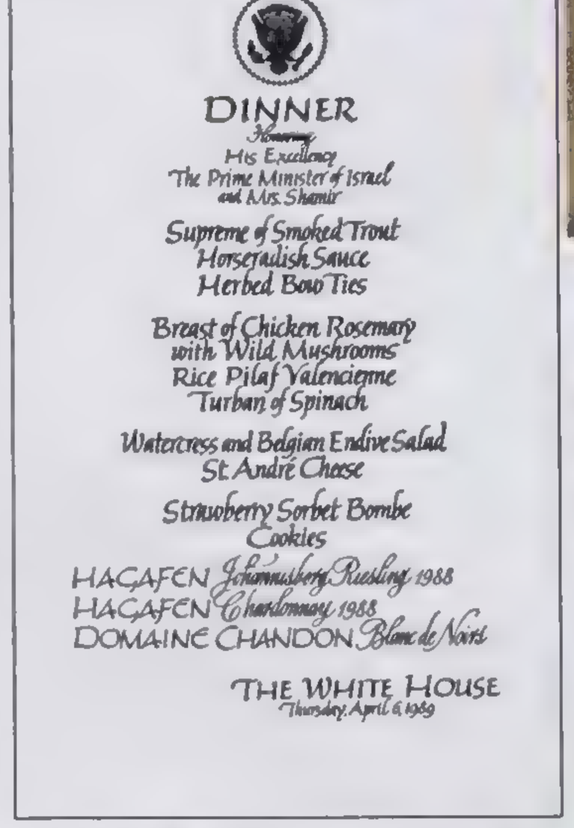
TALKING FASHION

happily autographing each other's menus as souvenirs. As Joan Rivers said at the dinner for the King of Nepal in 1983: "No scum here tonight."

Anyway, the food. Guests always say it was wonderful, though they tend to look surprised when you ask about it. It's like asking how the food was at an old-fashioned Southern funeral, where it's laid out with care but it isn't the point. This is hard to understand nowadays when cooking *has* become the point, a sort of martial art form, a combat skill of contemporary social life. Impossibly perfect soufflés are tossed in front of guests like grenades. White House menus manage to arouse admiration and delight without also arousing fear and envy—another reason that White House dinners are not fashionable.



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HACAFEN Chardonnay 1988
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THE WHITE HOUSE
Thursday, April 6, 1989

Fine dining is rarely on the White House menu.

Thomas Jefferson set the style by serving such delicacies as Baked Alaska and macaroni—precisely the sort of comfortable fare with vaguely foreign connections that the White House still serves today. Witness the chocolate mousse that President Ford served to King Hussein, the coconut custard that Ronald Reagan gave to Corazón Aquino, the endless green beans amandine and rice pilafs.

In the larger sweep of history, future historians may trace the decline of the West through White House menus. Once we were a burly—and overfed—tribe of meat eaters. On February 5, 1862, for example, Mrs. Lincoln served a dinner with the following menu: champagne punch, stewed and scalloped oysters, boned truffle-stuffed turkey, pâté de foie gras, aspic of tongue, canvasback duck, partridge, fillet of beef, ham, venison, pheasant, terrapin, chicken salad, sandwiches, jellies, cakes, and ices.

In our pallid era, Presidents Johnson and Carter briefly kept the carnivore tradition alive with state dinner barbecues, but the woosie-dom of the post-Vietnam years has prevailed. When the Reagans had a dinner for the grand duke and duchess of Luxembourg, each guest got three to four ounces of veal piccata accompanied by saffron rice, two French cheeses, endive and watercress salad, and soufflés for dessert. Clearly, we have become wraiths more interested in looking at food than eating it, the triumph of art over appetite, a pornography of sorts. Today it seems you are what you don't eat—as in the style of Richard Nixon.

White wedding: Tricia Nixon is married in the Rose Garden.

Royal treatment: the queen graces the Fords.

"Nixon didn't want many things," former White House executive chef Henry Haller once recalled. "He didn't like the lamb or calf's liver or a lot of things, and it was hard to make up an interesting menu." Indeed, a picture of him sitting next to Chou En-lai shows him staring at whatever he'd seized with his chopsticks as if he wanted to be sure it wasn't alive. Apparently Nixon also didn't eat a lot because he was too busy worrying about where people sat and who got served in what order. Six months after he took office, Nixon wrote a memo to Rex Scouten, then chief usher of the White House, explaining the order of service—perhaps as a dress rehearsal for the months of arguing about the shape of the negotiating table at the Paris peace talks with the North Vietnamese.

"If it is a mixed dinner with a guest of honor," Nixon wrote, "the wife of the guest of honor will be served first simultaneously with Mrs. Nixon, and then the guest of honor and I will be served second. If it is one of those rare occasions where it is a mixed dinner and the guest of honor is not accompanied by his wife, serve Mrs. Nixon first and simultaneously the woman who is assigned as my dinner partner, and then serve me and the guest of honor second." He later amended seating arrangements for Henry Kissinger. According to an H. R. Haldeman memo: "...the president feels that Henry should not always be put next to the most glamorous woman present....It's starting to cause unfavorable talk that serves no useful purpose." ▶ 454

Top and bottom: Wide World/AP

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TALKING FASHION

Ketchup protocol: President Bush at a congressional barbecue

As for entertainment, the Kennedys brought in Pablo Casals for a famous evening of cello music, but in general, the performers who appear at the White House tend to be more popular, with the sort of generic appeal that plays well in front of Las Vegas conventioneers—Julio Iglesias, Robert Goulet, and Pete Fountain, for instance. Presient Ford brought in the Captain and Tennille to entertain the queen of England. (Keep in mind that Ford was known for toasting his own English muffins in the morning and eating them with margarine.)

Carter put a stop to this excitement by banning hard liquor and dancing, and saying grace before at least one state dinner. He served glazed ham, corn pudding, green squash, and lemon chiffon pie to Chancellor Helmut Schmidt of West Germany. During a dinner for the president of Mexico, First Daughter Amy sat at her place reading Alfred Hitchcock's *The Mystery of the Screaming Clock*. Japanese prime minister Ohira complained that the barbecued buffalo Carter served him "was a little coarse." Other guests have been known to take the occasional shot: "...I didn't think the main course, tenderloin of veal en croûte, was a success somehow," said Julia Child after a Reagan dinner for François Mitterrand.

Who knows what she would make of the Bushes, who, according to White House pastry chef Roland Mesnier, serve far more sweets than their predecessors, "even at cocktail parties." They are also very big on little pastry "bow ties," which they serve alongside such WASPy first courses as poached salmon in aspic and smoked trout. The Bushes go out to eat sometimes, even now that they're in the White House. Did Reagan go out? Does Gorbachev go out? Does the queen of England ever utter the time-immemorial motto of quiet Sunday evenings: "Want to go eat Chinese?"

But George Bush goes out and eats Chinese, eats Italian. He also stays home and eats popcorn while he watches movies with a dozen or so guests after a seafood casserole buffet. . . . In short, he eats just like the rest of us. Maybe with a little less microwave action and not so much cold pizza for breakfast, but good American food, which is to say, precisely what every other American president has eaten and fed to his guests. TALKING... ▶ 456

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TALKING PARTIES

Ivana Trump

Donald Trump

Trump Plaza

Caught practicing the royal wave, the Trumps hosted a party with *Town & Country* at the revamped Plaza Hotel. Flush with gilt fixtures and imported rugs, the landmark is finally fit for a Trump Princess.

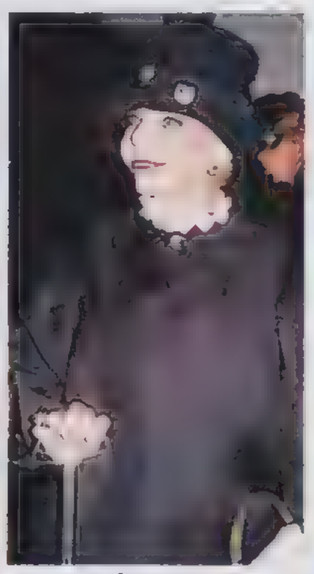
Nouveau leatherettes George Michael, Amanda Pays, and Corbin Bernsen

Rock star meets Rocky: Elton John shows Sylvester Stallone his hard left.

Scottish gig

When skittish Elton John threw a birthday bash for Scottish manager John Reid, all of L.A. showed up. And who wouldn't, to hear Elton sing a birthday chorus, with bagpipes.

Romeo Gigli with Blaine Trump



Joan Seisler

Reinaldo Herrera and Chessy Rayner keep their hands to themselves.

Pat Buckley and Oscar de la Renta

Saks smash

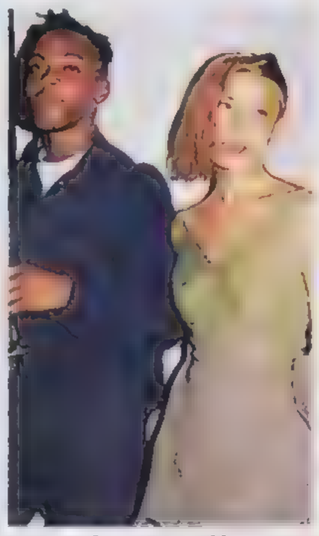
Luckily, the ball was not lost when the dinner tent erected for Saks Fifth Avenue's gala presenting collections from six American designers buckled. As the cocktail hour approached, coordinators rallied, rerouting linen and lost limousines. So, in Avery Fisher Hall, the fashion show went on, without the runway.

Duane and Mark Hampton

Artful dressers: Jacqueline Schnabel, Helen Marden, and Tereza Scharf

NYC courts Romeo

The big question at Bergdorf Goodman's Romeo Gigli show was who bought which Gigli. Bianca Jagger was seen scribbling furiously in her program, but a spokesperson refused to confirm any orders: Gigli doesn't sell and tell. TALKING... ▶ 458



Andre Walker, Leslie Macayza

Plaza party: ROXANNE LOWIT; Elton John birthday: top, RON GALELLA LTD.; bottom, PETER BORSARI; SFA/USA party: MARY HILLIARD; Romeo Gigli show: ROXANNE LOWIT

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TALKING PARTIES

Back to lunch

As summer drew to a close, Georgette Mosbacher and friends kicked off the fall social frenzy with luncheon at Doubles. For many it was the perfect opportunity to air their off-white suits. "I didn't know whether to wear summer or winter," said guest Catie Marron. "It's an off-season."

Sarvenaz Pahlavi

Barbara Walters

Georgette Mosbacher

Catie Marron

Mary Oustric

Mercedes Bass

Lily Auchincloss

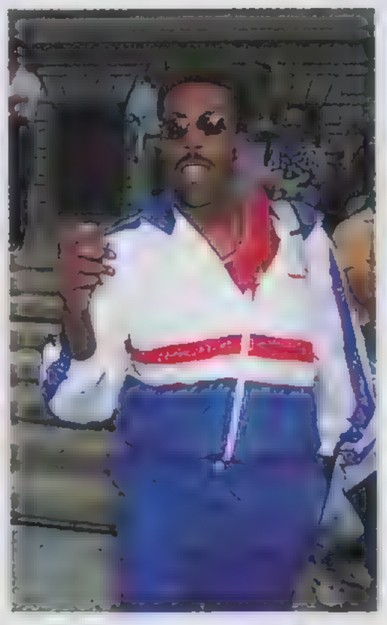
Barbara Jakobson

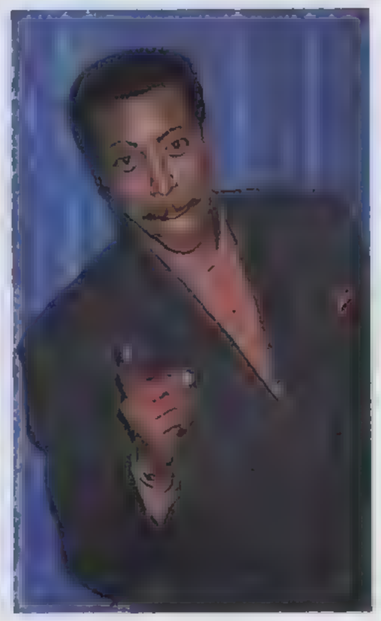
Black at Braque

Many of the ladies visiting the gala opening of the Museum of Modern Art's new Picasso and Braque exhibit seemed to be experiencing a black period. Not so the show, which launches the museum's fall season and consists of more than 350 Cubist masterpieces. "The predominant tones are more greens and golds," an artistic observer observed of what has been called "the exhibition of the decade." Tell that to the smart set. TALKING... ▶ 460

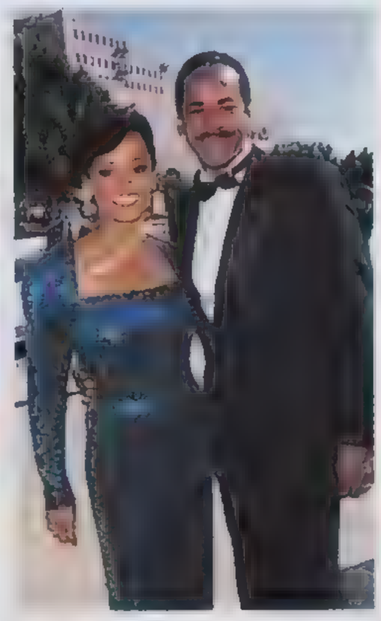
Paloma Picasso with Mrs. Melville Wakeman Hall

Diane Lane





Arsenio Hall



Daphne and Tim Reid

Their Emmynences

They arrived for rehearsals at Pasadena's Civic Auditorium bejeaned unknowns and emerged sequined celebrities. Such was the magic of the 41st Annual Emmy Awards. Sadly, all that dress rehearsal didn't pay off. Mr. Blackwell called the show a "fashion disaster."

Tracey Ullman

Mosbacher luncheon: MARY HILLIARD; Emmys: SMEAL/RON GALELLA; Braque and Picasso: PATRICK McMULLAN

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TALKING PARTIES

Lab lovers: Appie Screven Lorillard, Mary Beevor, Mary Homans, and Alison Henning

James Houghton

Party animals

For forty years Sister Parish's annual dog show has been a big Maine happening. Dogs, says Sister Parish, are what it's all about, and there are no half-breeds here. This year's grand prize went to a stunning black Labrador aptly named Bear.

Sister Parish

Marylou Whitney

Thurman Maple

Puppy love

The Saratoga Dog Show is perhaps the only occasion at which New York high society deigns to look like dogs...literally. Last year, Marylou Whitney and her poodle Edelweiss came as ballerinas. This year, however, the crush of canine beauties was abruptly upstaged by the arrival of a Great Dane dressed as Batman. TALKING... ▶ 470

Parish dog show; ERIC WEISS; Saratoga Dog Show; ROXANNE LOWIT

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GOING PLACES

(Continued from page 417)

offering to buy one of their pictures. If the answer was no, the offer kept going up. He had a steel-trap memory, a kind of catalog of paintings in his head. People accused him of offering paintings for sale that the owner had no intention of selling. At a certain price, Gagosian figured, everything was for sale. He even tried to buy pictures directly from Leo Castelli's wife, until Castelli told him he couldn't do that. Along with the auction houses, he raised the stakes for everybody. He played the game harder, shrewder, and tougher than any other dealer. As you can imagine, he made some enemies.

"Anybody that successful is hated," says a dealer who has known Gagosian since his L.A. days. "I've watched him. When it comes to making his deal, he touches every imaginable base. I think he's brilliant. He knows how to get what he wants. He's stolen a lot of the steam from Mary Boone. He's crazier, more audacious. He's much more in tandem with what's going on today. The game these days is dealing with him."

A cloud of rumors hangs over Gagosian. One of them is that Newhouse is his financial backer. When Leo Castelli and Larry were walking on West Broadway four or five years ago, Castelli said hello to a man on the street. Gagosian asked Castelli who the man was, and when Castelli told him S. I. Newhouse, Gagosian ran back and introduced himself.

"It's not true that we're partners," says Newhouse. "But I've bought so much from him that I've probably had a major role in his success. He's the most refreshing person to come into the art world since I've been there, and the greatest dealer in the secondary market since Harold Diamond died. Diamond was like a selling machine. I've gone over books of paintings with Larry, and shown him things that I liked. He will talk to somebody who has never dreamed about selling a picture, and he will somehow get the picture that the man never thought of selling. I think he has a refined eye. But at the level I'm dealing with, his eye is less important. It doesn't take an eye to sell Mondrian's *Victory Boogie-Woogie*. It takes a willing buyer and a willing seller and someone like Larry to bring them together."

Gagosian admits the rumors about his offering to sell pictures that are not for sale "really do upset me," but he brushes them off as "complete fabrications." Nothing interferes with his absolute self-confidence. "If Larry were in the aluminum-siding business, he'd be the best in the aluminum-siding business, and all the other aluminum-siding people would be jealous," his cousin Daryl George says. Daryl grew up with Larry, and they still talk on the phone every day. "Larry had a whole life out in Los Angeles that he manicured when he came to New York," another dealer says. Today he's dressed in Armani—the shirt, the tie, the suit. The shoes are Susan Bennis Warren Edwards; the haircut, Bruno Dessange; the watch, Patek Philippe. He collects Patek Philippes. He also collects fast cars.

It's three o'clock on an afternoon in early August. Gagosian still hasn't moved into his carriage house. The Donald Judd dining table has, and we're sitting on the only piece of furniture in the living room, a sculpted white Italian sofa.

"I don't collect cars," he corrects me. "You have to have more than you can drive to be a collector. My last car in California was a yellow Ferrari Daytona. It was rare. It was beautiful. It was fast. It was perfect."

A maid serves cappuccino. I'm sure it's her first day and the first time the cappuccino machine has been used. We talk about the cars he has now: the metallic black Mercedes 560 SEL; the white Porsche convertible; the promised red Ferrari F40; the navy Lincoln limousine, for which he traded a drawing. "I would never have written a check for a limousine," he says. "But somehow trading a drawing seemed irresistible." All his cars have a phone, and I've been called from every one of them.

We walk downstairs to the screening room he's installed—once the workroom for Christophe de Menil's couturier business and filled with seamstresses and sewing machines. Now everything is state-of-the-art high tech. Push a button, and a screen emerges from the ceiling. Eight remote-control units are sprawled on the glass and stainless-steel coffee table. A built-in credenza houses the stereo, the movies, the laser disc, and the TV. The speakers are in the ceiling. It's the only room in the house that's not white. "We painted it gray. Do you like it?" he asks. "When you're watching a movie and the image hits the screen, it projects light back onto the walls, and the white walls reflect too much ambient light. It was distracting. The gray is going to be kind of funny with art, but this room is really about watching movies." All of a sudden his eye catches on the white wall switches. "These things stick out like sweat socks on a bridal bed," he yells to his assistant. "Get them in black."

Late August. About ten o'clock at night. He hung the paintings today, and this will be his first night sleeping in the house. He has trouble turning off the alarm system as we enter. "I don't even know how to turn on the lights," he says, poking at buttons. The house is like a new toy he hasn't yet figured out. Getting used to it is not as easy as fitting into an Armani suit. The white interiors are austere, hard-edged, uningratiating: there is a glass-walled elevator in the middle of the living room, a concrete floor in the kitchen, minimalist furniture, and no tchotchkes. His art collection is austere, too, from the Diane Arbus photographs in the front hall to the black Stella (right where he said it would be) and the silver and black Warhol disaster painting in the living room. There's also a Robert Ryman, a Cy Twombly, a Barnett Newman, a Franz Kline, a Roy Lichtenstein, and a Carl Andre floor piece. Not an easy painting in the bunch. There's a 1984 Johns, a Marden, and a David Salle upstairs in his office, and a Neil Jenney in the bedroom. But where's the Rauschenberg?

"I'd love to get a great early Rauschenberg from the fifties," he says. "But I don't chase after paintings. That's too expensive. As a dealer, I see a lot, and I'd rather wait for the opportunities that come that way." He wanted to buy Rauschenberg's *Bed* from Leo Castelli, who gave it to the Museum of Modern Art instead. It seems he's bought most of his paintings within the last three years from Newhouse, from Saatchi, from Castelli, or at auction. Being so close to Newhouse and Saatchi is helpful—if either wants to sell anything, Gagosian has first pick.

"I don't want to collect in-depth," he says. "If I want to see a lot of some artist's work, I can go to a museum or look at it in a book. Doug Cramer has five Lichtensteins—no, seven—but not one is as good as mine. I just want the best examples I can get."

He takes me downstairs to look at the pool, the private gym he's installed (he works out on the days when he doesn't run four miles in Central Park), and the massive aluminum *Exotic Bird* relief by Frank Stella. It is the only playful painting in the house, and this is the only room it could go in. We walk back through the windowless gray media room. One wall is all maroon velvet curtain. Warhol's black and white *Most Wanted Man, Front and Side View* covers another wall, and a quirky 1963 James Rosenquist takes over another.

There are large-screen TVs all over the house, and speakers embedded in the walls of every room, including the sauna. He has two fax machines. On his built-in bedside table, there are so many remote-control units that it looks as though he could influence what everybody in the neighborhood is watching. "This is insane," he says, picking up one of the remotes. "I don't even know how to work these things. But my girlfriend does." Bettina Giloi, a German-born Los Angeles screenwriter whom he met three years ago, commutes frequently to New York.

Larry Gagosian is now at the center of the world. "I've prospered a little bit since I moved to New York," he says. "I was a hard worker in California, but you can only do so much there. That's one of the reasons I wanted to leave. I could always make a nice living and go to the beach every day and bodysurf and hang out, or I could come to New York and kind of ruin my life. I decided to come to New York."

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VENICE OBSERVED

(Continued from page 421)

dukes of Bedford, Beaufort, Richmond, Northumberland, and Buccleuch, the Earl of Malmesbury, or Viscount Coke, you are not likely to be on day-to-day terms with the paintings in question. This is unlucky for Canaletto, in that neither with respect to his Venice nor with respect to his paintings of England is it easy to tell the difference between Canaletto as he is generally thought to be and Canaletto as he actually is.

As the show at the Metropolitan makes clear, that difference is enormous. It is not too much to say that no one ever made London look quite as beautiful as did Canaletto when he worked in England in the 1740s and 1750s. But how many people can discover that, since almost all the paintings in question are still in England, and in private hands?

He was very good with Rome too, though he only went there once. And in his native Venice he was a past master of readjustment—the very opposite of the rule-bound, ruler-bound journeyman who allows the given scene to dictate the picture. We are, of course, influenced by the fact that his Venetian paintings often depict some of the most famous of all metropolitan environments. But what we don't know, unless we have checked it out firsthand, is the extent to which Canaletto redrew and adjusted the armature of those immensely familiar perspectives.

In human terms, nothing could be more self-evidently authentic than what he sets before us. As a draftsman of the human comedy, Canaletto missed nothing. And he set it all down in an inimitably robust and truthful way. But architecturally, in terms of the town plan, in providing a record of what we can actually see from any given point of vantage, he was an inspired improver and deceiver, forever meddling, editing, revising, and reinventing. The dry, ineloquent mathematical character attributed to Canaletto is a myth, owing primarily to copies of his paintings, studio versions, and dime-store reproductions.

It was for his own delight—or so it now seems—that he remade his native city as Gustave Flaubert remade Rouen and Marcel Proust remade Paris. But whereas Flaubert and Proust could talk forever about what they were doing, Canaletto is not known ever to have opened his mouth on the subject. He is one of the most enigmatic of recorded beings, and we can well believe what was said of him secondhand in England—that he could not bear to be watched when he was at work.

He had no wife, and no close friends of either sex that we know of. No letter from his hand survives. He made money for many years but saved almost nothing and left a pauper's belongings: a small, single bed with worn-out linen; eight old shirts, six pairs of old white stockings; four coats, three of them old; and four cloaks, three old, the other "very old."

A close man, therefore, and an inscrutable one. But within that apparent blankness, what a master of the metropolitan scene! What a shrewd, all-seeing observer, and what a poet of sky and old stone!

A CERTAIN SMILE

(Continued from page 432)

compensate for a weak chin or a prominent nose. If a face is round, two longer front teeth will narrow it. With a longer face, some dentists think it's best to try to create a horizontal line with the teeth to shorten it. Complexion and hair color are other variables to consider. Blonds need some blue in their teeth, brunettes more ivory, while redheads, whose teeth tend to be splotchy or creamy, require a combination of earthy tones. Body type is also important: a large person ideally should not have small teeth.

Psychological factors also come into play. If a woman sees herself as sporty or casual, a dentist might choose the bonding process for its more natural, less polished look. (Bonding, in which a puttylike material is set on the tooth and then sculpted, polished, and smoothed, masks imperfections such as spaces or chips and can alter the shape of teeth.) But Golub points out, "If someone comes in and says, 'I want a drop-dead smile,' I'm likely to go with porcelain laminates—they're more glamorous, shinier, bolder." (A porcelain laminate, also called a veneer, is a thin porcelain shell affixed to the tooth; sometimes the puttylike material is then used to further shape the tooth.)

If the patient wants a younger look, she may want her front teeth lengthened, as these tend to shorten with age. Young teeth also have wrinkles, textures, and ridges, which can be simulated with bonding or laminates on teeth that have become smoother and darker with age.

Another fountain-of-youth option: dental "face-lifts." As we mature, we grind our teeth down; this leaves muscle and skin between the nose and mouth with less support, causing them to sag. Plastic surgery can't treat this problem effectively, but cosmetic dentists, by changing tooth position and shape, can eliminate sag.

One last trick to stall the ravages of time: "If you look at Christie Brinkley or Cheryl Tiegs," says Dr. Golub, "you'll see that when they open their mouths their teeth are literally smiling. They smile without wrinkling their eyes." He explains that by contouring the top teeth so that they get increasingly shorter toward the back of the mouth, he can create a curve that mirrors the smile of the lower lip, thus producing the smiling effect.

Over the last fifteen years, cosmetic dentists have been busily bleaching discolored teeth using a powerful peroxide solution over a series of office visits. But now they are excited by a new procedure that can be done at home (under the direction of a dentist). An invisible plastic mold fits over teeth; every few hours the patient puts mild bleaching solution into each tooth space. In two to six weeks the patient is promised a dazzling smile.

There have also been advances in restorative cosmetic dental work. For repairing broken teeth, a new procedure invented by Dr. Golub vastly improves both bonding and laminating. Called the "dental silk wrap," it is similar in concept to nail wraps. Dentists wrap the tooth with a silk product, creating a sturdy matrix for the bonding and laminating materials. The silk improves the life span of the bonding by 30 percent. For those with missing teeth, advances in bridge and crown design have made these devices less cumbersome; ceramic or glass substructures have made them more natural-looking.

While cosmetic dentistry is obviously a thriving field, some experts in the dental community feel the emphasis on cosmetic work has gotten out of hand. Says Sidney Horowitz, D.D.S., vice-dean of the school of dental and oral surgery at Columbia University in New York, "With any work done on the teeth, the first consideration should be for the supportive structures—the gums and bone—while the second consideration should be for function and aesthetics." Indeed, Dan Nathanson, D.M.D., professor and chairman of the department of biomaterials at Boston University's Goldman School of Graduate Dentistry, believes that certain traditional techniques, such as orthodontics, aren't highlighted enough by cosmetic dentists. "Orthodontics can be done at any age, and braces can solve problems without adding or subtracting from the tooth," something that can't be said about other irreversible cosmetic techniques, such as laminating.

Ronald Goldstein, D.D.S., clinical professor of restorative dentistry at the Medical College of Georgia School of Dentistry, agrees that cosmetic dentistry is part of a whole but emphasizes the potential of aesthetic work. "Dentistry is an art and a science, but the art got lost. Only now is aesthetic dentistry being recognized, because the public is demanding it."

Still, a client should select a cosmetic dentist carefully and check with the American Academy of Cosmetic Dentistry (800/543-9220). Keep in mind that some methods of reshaping the teeth, such as orthodontics, are more conservative. Most important, a client should insist on seeing before-and-after pictures of past clients; for, when working with the delicacies of the human smile, aesthetics count as much as technical skill.

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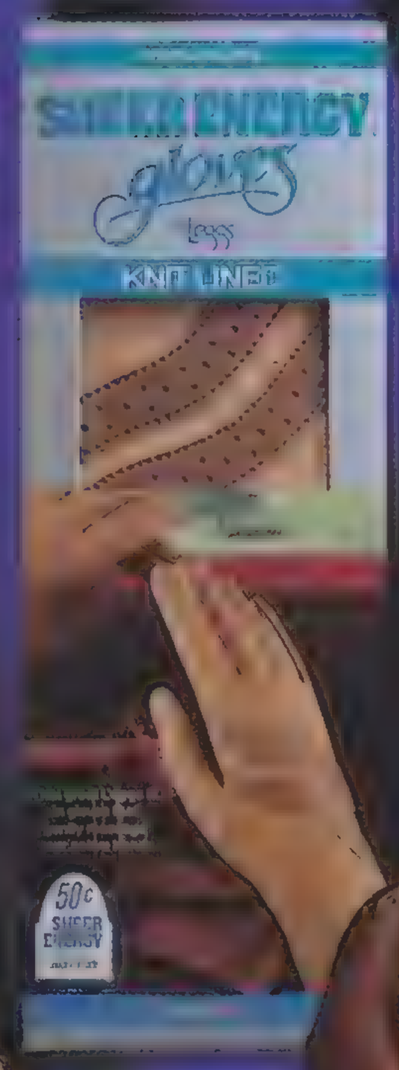

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Details, prices, more stores, more . . . on this month's looks

Page 6 (cover): Silk dress at Bergdorf Goodman; Suzy, Great Neck NY; Neiman Marcus. Earrings and bracelets at Bergdorf Goodman. **92:** 1) Shirt, $210. Top, $110. Sarong shorts, $240. Bergdorf Goodman; Bullock's. 2) Pants, $255. Sweater, $165. Bergdorf Goodman; Neiman Marcus. 4) Jacket, $390. Pants, $250. Scarf, $190. Saks Fifth Avenue; Neiman Marcus. **93:** 5) Wool and silk coat. Cotton and elastic bikini top, $80; bikini bottom, $90. Bergdorf Goodman; Ultimo Ltd., Chicago. 6) Dress, $1,380. Martha. **102:** 1) Wool suit and scarf, $1,670. Chanel Boutiques, NYC, Palm Beach FL. 2) Jacket, $780. Pants, $310. Bergdorf Goodman. 3) Linen suit and chiffon blouse, $2,200. Saks Fifth Avenue. 5) Cotton jacket with silk piping, $260. Cotton skirt, $145. The Gazebo, Dallas. To order at Macy's Herald Square. 6) Wool crepe jacket, $745, and pants, $375. Silk top, $175. Bergdorf Goodman. Jacket and pants at Neiman Marcus. **110:** 1) Cotton parka, $155. Bodysuit, $37. Shorts, $42. Saks Fifth Avenue. Bodysuit and shorts at Burdines. 2) Acetate and rayon jacket, $540. Viscose top, $210. Rayon pants, $305. Barneys New York; Georgina, Hewlett NY. 3) Silk taffeta coat. Linen dress. Nan Duskin, Philadelphia, Baltimore. To order at Bergdorf Goodman. 4) Wool top, $470. Silk skirt, $675. Valentino Boutique, NYC, Beverly Hills. 5) Cotton top, $125. Pants and sarong, $175 each. Bergdorf Goodman; I. Magnin. 6) Viscose dress and silk chiffon scarf. I. Magnin. To order at Bergdorf Goodman. **118:** 1) Polyester dress, $1,200. Martha; The Gazebo, Dallas. 2) LEFT: Silk chiffon sweater, $2,200. Saks Fifth Avenue; Neiman Marcus. 4) Silk jacket, $7,560. Valentino Boutiques, NYC, Beverly Hills. **126:** 1) Cotton T-shirt, $220. Cotton piqué blazer and shorts. Bloomingdale's; The Gazebo, Dallas. 2) Isaac Mizrahi cotton shirt. Bloomingdale's; The Gazebo, Dallas. Manolo Blahnik for Isaac Mizrahi shoes. Manolo Blahnik, NYC. 3) Cotton shirt. Wool jumpsuit, $860. Wool jacket, $860. Bergdorf Goodman. Jumpsuit and shirt at Nan Duskin, Philadelphia, Baltimore. Jacket at Saks Jandel. 4) Cotton pants, $330. Cotton and polyester top, $185. Cotton jacket, $335. Saks Fifth Avenue; L. H. Rogers, Salem MA. 5) LEFT: Cotton shirt. Wool and silk coat. Saks Fifth Avenue.

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Shirt at Marshall Field's. RIGHT: Cotton and elastic swimsuit, $152. Bloomingdale's. 6) Cotton shirt. Wool skirt, $300. Wool and silk coat. Bergdorf Goodman; Frederick & Nelson, Seattle. **134:** 1) Manolo Blahnik for Isaac Mizrahi shoes, $300. Manolo Blahnik, NYC. 2, 3) Cotton shirt. Silk chiffon pants, $2,300. Barneys New York; Ultimo Ltd., Chicago. Shoes, Manolo Blahnik for Isaac Mizrahi. Manolo Blahnik, NYC. 4) Cotton and polyester top, $185. Saks Fifth Avenue; L. H. Rogers, Salem MA. Shoes, see #3. **142:** 1) Polyester, cotton, and Lycra T-shirt, $56. OMO Norma Kamali, NYC. Pendants at Jaded, NYC; Toby Lerner, Philadelphia. 2) Cotton, polyester, and Lycra unitard, $98. Cotton, polyester, and Lycra shirt, $48. OMO Norma Kamali, NYC. Cuffs at Bergdorf Goodman. Capezio shoes at Capezio In The Village, NYC. **148:** Cotton sweater, $118. Agnès B. Homme, NYC, Los Angeles. Stockings at Saks Fifth Avenue; Neiman Marcus. Capezio shoes at Capezio In The Village, NYC. **166:** 5) Silk and nylon bodysuit, $665. Barneys New York; Gallay, West Hollywood CA. **180:** 1) Earrings, $120. Bloomingdale's; Neiman Marcus. Bag, $2,800. Neiman Marcus. Silk crepe dress, $1,750. Bergdorf Goodman; Christian Michi, Charleston SC. 2) Cuffs, $725 each. Bergdorf Goodman; Neiman Marcus, Los Angeles. Silk shirt, $390. Bergdorf Goodman; The Gazebo, Dallas. 3) Cashmere sweater, $290, and pants, $460. Both at Cashmere-Cashmere, NYC, Chicago. Sunglasses, Ray-Ban by Bausch & Lomb. Necklace at Off Broadway, NYC; Saffi's Accessories, Milwaukee. Belt at Martha; Neiman Marcus. 4) Bag at Martha; Neiman Marcus. Earrings, $120. Bloomingdale's. **195:** Earrings, $225. Patricia Field, NYC; Cattlebone, Pasadena CA. Wool pants, $5,840. To order at Carol Rollo/Riding High, NYC. **214:** INSET: Sunglasses, Ray-Ban by Bausch & Lomb. Clothing and accessories, Yves Saint Laurent Couture. **334:** On woman: wool jacket, $275. Nylon jodhpurs, $90. Boots and helmet by H. Kauffman & Sons Saddlery, NYC. Hermès gloves. On man: sweater at Henri Bendel; TSE Cashmere Store, San Francisco. Pants at J. Crew, NYC, San Francisco. Shoes at J. Crew, San Francisco. Blanket and whip from Hermès. Saddle at Miller's, NYC.

Couture: seeing stars

364–365: Chanel Haute Couture by Karl Lagerfeld wool, silk, and Lurex catsuit. Lurex by Gandini. Rings, Chanel Haute Couture by Karl Lagerfeld. **366:** Valentino Couture silk satin bustier and skirt. Fabric by Taroni. Accessories by Valentino. **367:** Christian Dior Haute Couture dress. Fabric by Taroni. Hosiery by Berkshire. **368:** Christian Lacroix Haute Couture viscose and polyamide bodysuit. Fabric by Aimé Babouin. Polyamide skirt. Fabric by R. Simon. Gloves, Christian Lacroix Haute Couture. **369:** Emanuel Ungaro Couture dress. Lace by Marescot. Organza by Abraham. Satin by Petillault. Wig from Theresa's Wigs, NYC. **370:** Chanel Haute Couture by Karl Lagerfeld silk dress with wool and cashmere. Silk by Petillault. Wool and cashmere by Foster Willi. Accessories by Chanel Haute Couture by Karl Lagerfeld. **371:** Bracelets, Valentino. Shoes, Isabel Canovas, NYC.

Nude study

372–373: Robes also at Polo/Ralph Lauren, Minneapolis, Chicago, Denver, Beverly Hills. **377:** Earrings at Bergdorf Goodman; Neiman Marcus. **379:** Silk chiffon fabric. **380:** Dress also at North Beach Leather stores, Boston, Bal Harbour FL, Houston, Dallas, Los Angeles, Las Vegas, San Francisco, Honolulu. Bracelets, Martha Sturdy, Canada; Bergdorf Goodman. **382:** Silk and linen jacket and skirt also at Tootsies, Houston. Jacket also at Andria, Bal Harbour FL; Marshall Field's; Greta, Beverly Hills; Savannah, Santa Monica CA. **383:** Stephen Dweck necklaces at Bergdorf Goodman; Etc., Mountain Brook AL; Tootsies, Houston; Neiman Marcus; I. Magnin. Isaac Manevitz for Ben-Amun necklaces at Le Bijou, Englewood Cliffs NJ; Jest Jewels, San Francisco.

The best dress list

384–385: Dress also at Mary Jane Denzer, White Plains NY; Ungaro Boutiques, Dallas, Phoenix, Beverly Hills, Ontario Canada. Shoes, Manolo Blahnik, NYC. **386:** Sunglasses, Ray-Ban Dekko by Bausch & Lomb. Saks Fifth Avenue; Marshall Field's. Portolano Gloves. Bag, Prada, NYC. Shoes, Manolo Blahnik, NYC. **387:** Shoes, Manolo Blahnik, NYC. **388:** Washed silk crepe de chine dress also at Woodward & Lothrop; L. H. Rogers, Salem MA; Jacobson's; Anne Klein Store, Minneapolis; Sakowitz; I. Magnin. Shoes, Hirica by Tread Imports. **389:** Dress also at Woodward & Lothrop; L. H. Rogers, Salem MA; I. Magnin. Prada bag. Naomi Misle gloves. Shoes, Sam & Libby. **390:** Wool and nylon dress also at Frances Kahn, Richmond VA; Bullock's; I. Magnin; Nordstrom. Sunglasses, Ray-Ban Dekko by Bausch & Lomb. Bloomingdale's; Neiman Marcus. **391:** Dress also at Toby Lerner, Philadelphia; Ruth Kishline's Country Clothes, Naples FL, Evansville IN. Sunglasses by Paloma Picasso. Bergdorf Goodman. Gloves, La Crasia. Hermès handbag. Hermès Boutiques, NYC, Houston, San Francisco.

Dress for less

392: Washed silk parka with fur also at Henry Lehr, Connecticut; Betsy Prince, Birmingham AL; Frances Kahn, Roanoke VA; Risk's, Charleston WV; Deborah Kent's, Tampa; Lee Allen, Jacksonville FL. Norma Kamali cotton, polyester, and Lycra jumpsuit, $154. OMO Norma Kamali, NYC. Monet necklace. Bracelet, Isaac Manevitz for Ben-Amun. Macy's Herald Square. Shalimar Gloves. **393:** Rayon jacket and skirt also at Gailbeth's, Avon CT; E.B. Pepper, Pittsburgh. Jacket also at I See London, Milwaukee. Earrings, Karl Lagerfeld Bijoux. Donna Karan New York Eyewear for Bausch & Lomb. Necklace, Carolee Designs. Bloomingdale's. **394:** Jacket also at Gabby, Great Neck NY; Maxalto, Pittsburgh; Mark Keller, Birmingham MI; Tootsies, Houston. Nylon and Lycra skirt. Gloves, Mark Paulson for Patti Horn at Macy's Herald Square and Paramus. Sector Adventure Watch. **395:** Wool sweater. For information call toll-free 1-800-932-0043. Bracelet, José & María Barrera. Watch, Bulova. **397:** Satin-lined raincoat. Cotton and Lycra dress also at Barneys New York, Chestnut Hill MA. Sunglasses, Gianfranco Ferre for Safilo Group. Les Bernard earrings. Bracelet, Isaac Manevitz for Ben-Amun. Naomi Misle gloves. Bag, Louis Vuitton, NYC. **398:** Wool jacket also at Panache, Millburn NJ; Harriet Kassman, Washington DC; Pompian, Chicago; Christian Michi, Charleston SC; Capriccio, La Jolla CA; Ice, Los Angeles. Necklace, Karl Lagerfeld Bijoux. Bracelets, Isaac Manevitz for Ben-Amun. Macy's Herald Square. **399:** Cotton pony canvas skirt. Necklace, Isaac Manevitz for Ben-Amun. Studded belt, Ruza Creations. Madi-

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VOGUE PATTERNS

Back views, yardage, details, pages 379 and 399.

Page 379: Robe: Vogue Pattern #7079, View A. Sizes XS–XL. Size M: 4¼ yards 60″ fabric. $7.50. Canada, $9.10.

Page 399: Skirt: Vogue Pattern #9813, View B. Sizes 8–24. Size 10: 2⅛ yards 60″ fabric. $4.95. Canada, $6.10.

7079 9813

son Ladies Boutique, Virginia Beach VA; The Fashion Post, Jackson MS; Vinone's, Kansas City MO. Gold belt, Edouard Rambaud. **400–401:** Plastic jacket, $71. Bloomingdale's. Nylon and spandex bathing suit, $58. Lord & Taylor. Bracelets at Artwear, NYC. Manicure by Josephine Allen for Nails by Josephine. **402:** Wool jersey dress, $1,790. Bergdorf Goodman. Earrings at Macy's Herald Square.

Girls' night out

408: LEFT: Nylon and spandex bodysuit. RIGHT: *Grain de poudre* jacket. Fabric by Dormeuil. **409:** LEFT: Rayon double crepe jacket and coulottes. Coulottes to order at Bergdorf Goodman. Christian Lacroix sunglasses. Shoes, Christian Lacroix by Sidonie Larizzi. RIGHT: Nylon and spandex swimsuit also at Pulse Sport, Boston. **411:** Claude Montana dress also at Panache, Millburn NJ; Scarboro Fair, Glencoe IL; I. Magnin. **426, 427:** LEFT TO RIGHT: Courtesy of Hirschl & Adler Galleries, New York; from *Populuxe*, by Thomas Hine; courtesy of Max Protetch Gallery. **428:** Frank Majore.

Style to go

434: Rayon crepe dress also at Sonia Rykiel Boutique, Boston. Earrings, Isabel Canovas, NYC. Bracelet, Gerard E. Yosca. Shoes, Prada. **436:** Hat at Henri Bendel; Yolanda's, Waltham MA; Elaine, Bal Harbour FL. Sandals, Manolo Blahnik, NYC. **437:** Jacket and skirt also at The Twenty-Four Collection, Bal Harbour FL; Harry B's, Nashville; Jacobson's, Birmingham MI; Femina, Phoenix. Sunglasses, Alain Mikli. Alain Mikli Boutique, NYC. Watch, Omega Constellation. Bracelet, Isaac Manevitz for Ben-Amun. Shoes, Isabel Canovas, NYC. **438:** Earrings, Christian Lacroix. Left arm: Bracelet, Tulla Booth. Right arm: Bracelet, Butler & Wilson, Los Angeles. **439:** Earrings at Neiman Marcus. **440:** Isaac Mizrahi also at I. Magnin. Sunglasses, Persol for Euroframes. Bag, Prada, NYC. Belt, Isaac Mizrahi. **441:** Dress also at Claire Dratch, Bethesda MD. Belt, Bill Blass, comes with dress. **442:** Dress also at I. Magnin. Carlos Falchi bag. Bloomingdale's; Etc., Mountain Brook AL. **443:** Suit, $2,090. Also at Ultimo Ltd., Chicago; Rich's; I. Magnin; Frederick & Nelson, Seattle. Earrings, Isaac Manevitz for Ben-Amun. Left hand: bracelet by Karl Lagerfeld Bijoux. Right hand: bracelet by Gerard E. Yosca. Paloma Picasso bag. Bergdorf Goodman. Shoes, Manolo Blahnik, NYC. **444:** Romeo Gigli sunglasses. Chanel bracelet. ALL PRICES APPROXIMATE.

SEVILLE tip sheet: everything you need to know for a weekend or a week in the Andalusian capital

Restaurant musts

San Marco Great fish, game, and pasta; book a table on the patio—and dress to kill. Cuña 6; tel. 21-24-40.

La Dorada A hip, lively spot for the city's best seafood; major lunch scene. Virgen de las Aguas Santas 6; tel. 45-51-00.

Oriza One of the hottest tables in town; innovative Basque cuisine; beautiful decor. San Fernando 41; tel. 22-72-11.

La Albahaca For good food; the setting: a town house in the picturesque old Jewish quarter, the Barrio de Santa Cruz. Plaza de Santa Cruz 12; tel. 22-07-14.

Top tapas

Casa Román Very popular with local artists and writers; good Barrio de Santa Cruz location. Plaza de los Venerables 1.

Giralda Classic beer hall in the shadow of the twelfth-century Giralda minaret. Mateos Gago 1.

La Albariza Casual ambience; excellent ham. Betis 6.

La Carbonería Young, happening hangout. Levíes 18.

Las Golondrinas Go, if only for the filet mignon tapas. Antillano Campos 26.

Serious sights

The Cathedral A Seville spectacular: the largest Gothic building on earth.

Gardens of the Alcázar Palace Scheherazade time.

Bullfights At the Maestranza ring on Paseo de Colón; Sundays from Easter through October.

Best times

Holy Week Cecil B. deMille–style religious processions plus raucous street fiestas make the last week of Lent anything but solemn.

Feria de Abril Bullfights, parades, horse shows, fireworks, and the best flamenco; usually middle to late April.

Hotels

Hotel Alfonso XIII With its prime location, Moorish revival architecture, and luxurious suites, this is *the* place to stay in Seville. San Fernando 2; tel. 22-28-50; U.S. reservations: (212) 935-9540.

Hotel Colón Newly renovated, this 1929 classic is poised to give the Alfonso XIII a run for its money; good Andalusian restaurant, El Burladero; fashionable bar that's big with the bullfight bunch. Canalejas 1; tel. 22-29-00.

Hotel Doña María The city's most charming small (sixty-one rooms) hotel; lovely rooftop pool with a view. Argote de Molina 26; tel. 22-33-55.

Oromana Nine miles from Seville in the dreamy town of Alcalá de Guadaira, this Moorish-style palazzo has gardens, romantic rooms; a favorite escape of Seville insiders. Tel. 70-08-04.

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TALKING FASHION

Shorn icon: Linda Evangelista epitomizes the short look.

Well-tressed: Paulina Porizkova revels in the long of it.

In the quixotic world of fashion, what's hair today is often gone tomorrow. CYNTHIA HEIMEL protests **the short look**

WHO IS LINDA EVANGELISTA AND WHY IS SHE TRYING to make me cut my hair?

I am in hair shock, and it's totally Linda Evangelista's fault. Before she came along with her fab short do, everybody would look at my hair and accept it. True, thick curly hair is not the boon it was in the seventies, but you were still allowed to have it. Now, forget it.

Linda Evangelista looked suddenly stupendous when she cut her hair. Droves, nay, *hordes* of women saw the famous model in magazines, realized she was gorgeous, decided they should be gorgeous too, and clipped out her picture and took it to their hairdressers.

"Make me look exactly like this," hordes of women said to droves of helpless hairdressers. The hairdresser of the gorgeous model Tatiana complied, and so did Glenn Close's. So did the rest of them, judging by the clumps of Linda Evangelista'd women in front of me in the subway token line last week. The token dispatcher looked the most like Linda Evangelista of any of them. She sneered at me.

I almost took the subway right up to a hairdresser on Madison, but then I thought: No.

No, I won't. I held out when everybody turned into Dorothy Hamill; I can hold out now.

But then I thought: What if I'm turning into one of those women with historical hairstyles? What if I, whose hair hit its heyday in the seventies, am doomed to keep the same do as the decades flash by, until I become a hideous old crone with a seventies hairdo? Oh God, deliver me from being dated!

So I went into hair shock, hair immobility. It's growing longer and longer. I've become so disconsolate I haven't even had it colored, so now it's longer and two-toned. Every day I think, I must do something. And then I think, But what? And so every day I shrug and put it up in a ponytail.

And what, may I ask, about personal style? Didn't I read somewhere that the nineties are the decade when everyone is finally out from under fashion repression? When everyone wears what makes them look the most like themselves, like the fully realized individuals they are? When nobody follows mindless trends? I mean, are we all supposed to run around with outfits as individual as all get-out but with Linda Evangelista's head?

I don't think so. I think some people look like dorks with their heads shorn. Some people have too much heft in the hips to be turned into pinheads by a hairdo. Some people's faces cry out for the fullness of hair. Some people have husbands who prefer them to look like Brigitte Bardot in her prime. Some people are just plain contrary.

You don't see Paulina cutting her hair, do you? No. Because she knows what I know. Paulina and I know that fashion is a pendulum. That short today means extra-long, probably waist-length, tomorrow. When that happens, Paulina and I will be ready.

When that happens, Linda Evangelista, eat your heart out. ◆

Left: PETER LINDBERGH; *right:* PATRICK DEMARCHELIER.

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